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ABSTRACT

A series of lessons designed to explain what the Initial Teaching Alphabet (i.t.a.) is and to prepare prospective teachers of i.t.a. materials and methods as thoroughly as possible is presented. The eight lessons of the course, for each of which a separate booklet is provided, include the following: (1) The difficulties of traditional orthography and the development of i.t.a., (2) Study of i.t.a. characters, (3) Study of i.t.a. characters continued, (4) How to spell in i.t.a., (5) Teaching reading with i.t.a., (6) Children's writing and spelling, (7) Setting up i.t.a. in a school, and (8) Remedial reading and i.t.a. Each lesson consists of a series of notes which covers a specific aspect of i.t.a. followed by a short test. The author recommends that the best results will be obtained from the course if teachers work through it in a fairly short time while all the problems discussed are kept fresh in the mind. In addition to the lessons is a separate booklet containing an i.t.a. booklist and various teaching materials for use with i.t.a. (Author/DH)

ED047896

ita

Correspondence Course

Instructional Course for Teachers on the Initial Teaching Alphabet

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Prepared and administered by:

The Initial Teaching Alphabet Foundation

9 Southampton Place, London W.C.1.

RE 003 350

INTRODUCTION

The aim of this Course is to explain to you what i.t.a. is: what it can do and what it can *not* do, and to prepare you as thoroughly as possible for the use of i.t.a. in your own classes.

The lessons of this Course are concentrated. Each lesson deals with particular aspects of i.t.a. and is designed to ensure that you have thoroughly mastered them.

PLAN OF COURSE

The eight lessons of the Course are divided as follows:

Lesson	**Subject**
1.	The difficulties of traditional orthography. The development of i.t.a.
2.	Study of i.t.a. characters. *Transliteration practice.**
3.	Study of i.t.a. characters continued.
4.	How to spell in i.t.a.
5.	Teaching reading with i.t.a.
6.	Children's writing and spelling.
7.	Setting up i.t.a. in a school.
8.	Remedial reading and i.t.a.

**Transliteration practice follows lessons 2 to 7 inclusive.*

Each lesson will consist of a short series of notes which cover the aspect of i.t.a. described in the Plan of the Course. The notes are followed by a short test which you should work through and send to your tutor for correction and comment. If the questions contained in the test are irrelevant to your particular requirements, then there is no objection to your leaving them out, provided that you include a brief note to your tutor explaining your reasons.

DURATION OF COURSE

Many teachers go straight on to the use of i.t.a. after attending a one- or two-day Course. The material in this Correspondence Course is equivalent to that covered by such Courses.

From experience it has been found that teachers obtain the best results if they work through a Course similar to this in a fairly short time, and you should try to complete the Course within four weeks, while all the problems discussed are fresh in your mind. With this Introduction you have been sent three lessons through which to work. When you return lesson two for correction it will be returned to you with lessons four and five. When lesson four is returned to you it will be accompanied by lessons six, seven and eight. At the end of each test you are enabled to submit a Difficulty Paper on which you may ask your tutor's personal advice on any problem which you feel you may encounter, and which has not been satisfactorily covered by the lesson you have just studied.

i.t.a. Correspondence Course

LESSON 1

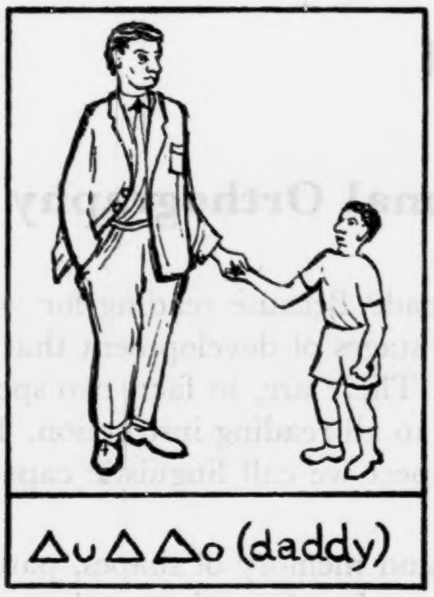
The Difficulties of Traditional Orthography

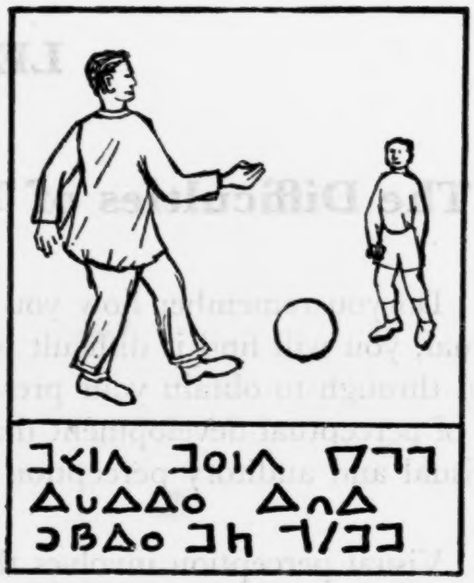
Do you remember how you learnt to read? Because reading for you is habitual, you will find it difficult to recall the stages of development that you passed through to obtain your present fluency. There are, in fact, two specific areas of perceptual development that are basic to all reading instruction. They are visual and auditory perception. A third aspect we call linguistic capacity.

Visual perception involves the analysis and memory of shapes, patterns and characters to aid the recall of similar configurations from time to time when seeing these on the printed page. This is the basis for the look-say method of teaching reading. Auditory perception involves the ability to detect speech sounds, or phonemes, in the position and time sequence in which they occur in spoken words. Once the child can distinguish these sounds in speech, he must then fuse or blend them sufficiently accurately to enable him to recall the words that correspond to given visual patterns. This is often referred to as the basis for teaching phonics. The third skill, linguistic capacity, is a subtle but decisive factor in bringing cognisance to the mechanics of reading. Is the sound and visual form known to the learner? Has the concept which it conventionally conveys been within his experience? Is the word within his "speech dictionary"? Does he know what the word means to the extent of using it in communication? It is often assumed that comprehension skills follow directly from mechanical reading accuracy. But a more realistic picture is to be gained by realising that the learner should bring experience and linguistic interpretation to what is being read.

Let us now try and illustrate to you how these areas of skill training integrate to make a reader. To do this, we must put you in the learning situation, so you can more easily assess the early decoding process. Look at the left-hand picture on the next page.

You will see a code, whose pattern you would be prepared to accept as standing for the word *daddy*; there is an associational clue in the forms of the boy and the man and the familiar relationship that is within the experience of most children. Now look at the right-hand picture.





This is how continuous prose might appear to some children. Can you pick out *daddy?* It is the first pattern in the second line. You have now effectively transferred the visual image of the word *daddy* in this code. What is the word that follows this? It is *did.* Now let us see how you arrived at such a word. First of all you have attached the specific sound pattern of the primary form *daddy*. You appreciate that the sound 'd' can be heard in the initial and medial positions in the word *daddy*, therefore, if there is a constant relationship between pattern and sound, Δ must stand for the phoneme 'd'. The second word commences and ends with 'd'. But why choose 'i' in the middle position? Your linguistic competence in reading traditional print dictates the choice as this supplies the key to appreciating the context of the passage and *no* other vowel sound would make sense.

Reading is, therefore, a combination of visual, auditory and linguistic skills. The first problem that the child has to face is that of discriminating the visual shapes. The child who starts to read is faced with a bewildering variety of shapes—the result, in many cases, of the traditions which we have inherited. Our alphabet was originally taken from the Romans, where upper case alone was used apart from manuscript short forms. Since that period, but many centuries ago, we have introduced countless variations of the different letters; for instance, we no longer have the one form 'A', we also have 'a', '*a*'. The same applies to 'B', 'b', '*b*'; 'G' 'g', '*g*' and most other letters. Nearly all letters have two forms, some have as many as four, and these can vary according to different type faces and individual handwriting. If you have the time and energy to spare, go through the alphabet and write down every possible variation of each letter which you will commonly find in the printed, typewritten and manuscript material found in children's classrooms. The number will astonish you.

Life, for all of us, would have been simpler if printing had not been invented and the Bible had not crystallised that already out-of-date alphabet and spellings and made them appear sacred and the best possible medium for teaching young children. In this country the effect was to standardise the alphabet and spellings long before there was any appreciation of the sounds to be so represented and before even the pronunciation itself had been standardised. From the time of the Roman occupation to the present day we have imported words from virtually every other language in the world. Since A.D. 1300 the pronunciation of English and imported words has been changed, and we are now faced with a situation in which the printed language is riddled with inconsistencies. Look, for instance, at the following variations in spelling of words now pronounced with the sound 'oo':

fruit, group, through, zoo, grew, shoe, to, two;

and these variations in spelling for the sound 'i':

I, height, eye, child, lie, sign, island, guide, buy.

These are all different ways of expressing the same sound. On the other hand, we make use of the same letters for very different sounds. For instance, look at the letter 'a' in the following words:

father, bat, want, gate, all, any.

In these words it is quite clear that no relationship of sound exists between the identical vowel spellings in the printed words for the differing vowel sounds in the spoken words. This divergence is not confined to vowels alone. It ranges over consonants as well:

e.g. good, gem, rouge, enough, hiccough, high.

In English, the learner is also faced with the difficulty in the order of our letters. Look at the three letters:

MIN . . .

Do you pronounce them with a short or long 'i'? The answer depends on the letters which follow:

MINt MINe

But even then there is no certainty; e.g. *live*, which is pronounced in two ways. The task of learning to read would undoubtedly be lightened if there were a rigid left-to-right rule. Consider also the difficulties raised by such common words as appear in the sentences on the next page.

They had a *row* about money.	Wait a *minute!*
We went for a *row* on the lake.	What a *minute* slice!

The original aim of any alphabet is to provide a written representation of the spoken word, and if you reject the pictographic representations, as used in China and Japan, then you need to employ an alphabet which attempts a systematic relationship of its characters to its sounds. In other languages in the world there is a closer relationship between the spelling of a word and its sound. When you learned Italian you probably realised quite early that once the relationship of the characters to the sounds had been mastered, any word could be recognisably pronounced. Imagine, however, the difficulties faced by a foreigner learning English!

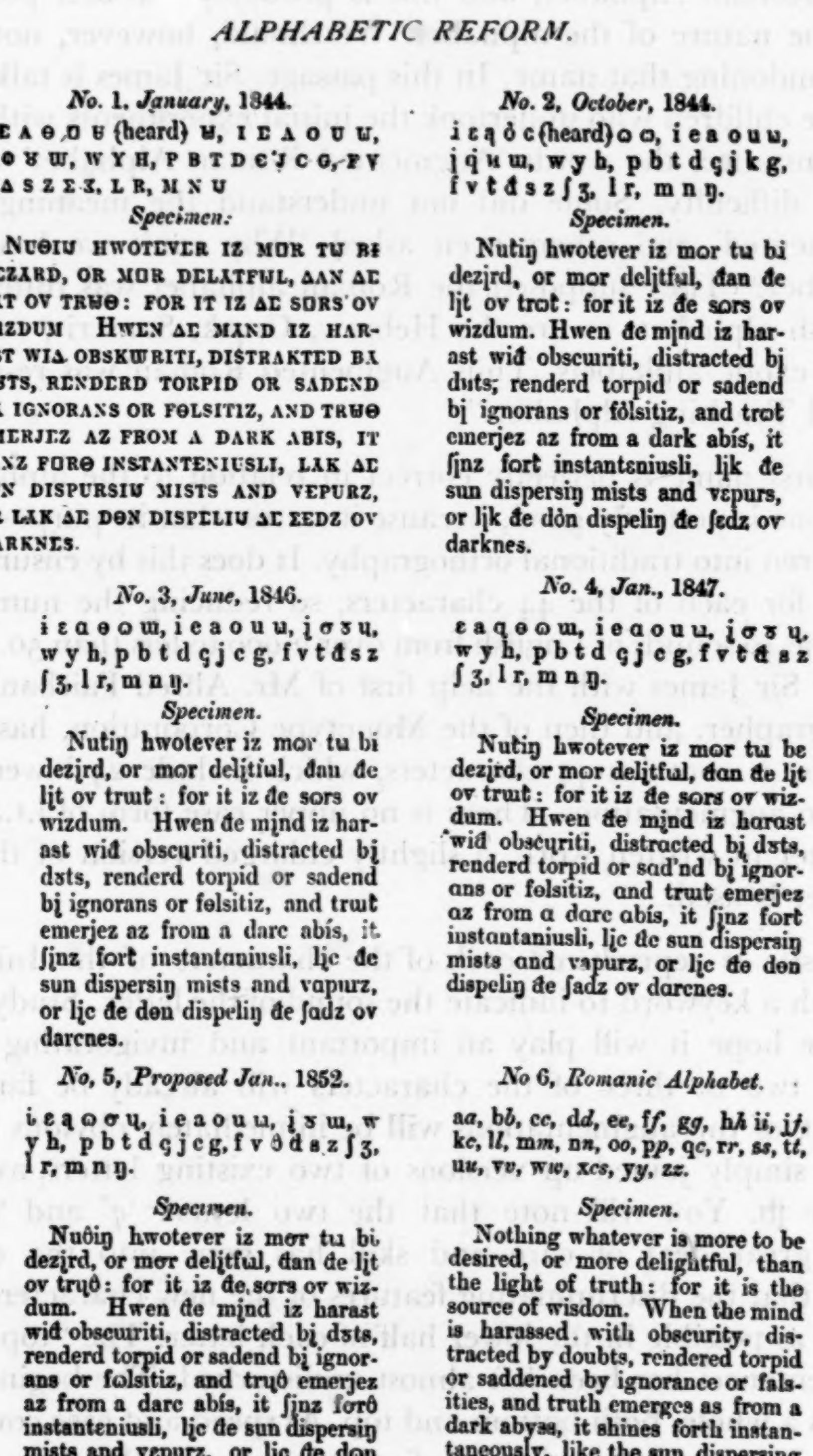
One approach that has been used in the past to overcome this difficulty has been to restrict the learners' initial vocabularies to words in which some connection exists between the written form and the spoken form. This has brought about many readers and primers which are quite obviously artificial in their use of words and thus unsuitable. The alternative is to treat the printed word as a pattern, and hope that the child will be able to absorb and memorise a sufficient variety of patterns to enable him to read.

The Development of i.t.a.

An extremely full account of early developments in simplified alphabets will be found in the book *Instant Reading* by Harrison (Pitman), and you will be well advised to read this, for it is an interesting, entertaining and enlightening book. Sir Isaac Pitman devoted a large part of his life to the simplification of our alphabet, and much of the work he produced is an extremely valuable contribution both to this present experiment and to the general state of our knowledge. For your interest, look at the reproductions of five of Sir Isaac's phonetic alphabets, shown on the opposite page.

As Harrison clearly points out in his book, these alphabets were used with great success for a number of years, both in this country and, notably, in the United States of America. From our point of view, however, they fail to achieve all that is possible to help introduce a child to the normal reading matter with which he will be faced throughout his life.

Sir Isaac Pitman's Phonetic Alphabets



ALPHABETIC REFORM.

No. 1. *January*, 1844.

ɨ ᴇ ᴀ ө ɷ ʉ (heard) ᴍ, ɪ ᴇ ᴀ ᴏ ᴜ ᴡ,
⅄ ᴏ ʊ ᴡ, ᴡ ʏ ʜ, ᴘ ʙ ᴛ ᴅ ᴄ ᴊ ᴄ ɢ, ғ ᴠ
ө ᴀ ꜱ ᴢ ᴇ ᴣ, ʟ ʀ, ᴍ ɴ ᴜ

Specimen:

NUӨIU HWOTEVER IZ MOR TU BI DEZARD, OR MOR DELATFUL, ΔAN ΔE LAT OV TRUӨ: FOR IT IZ ΔE SORS OV WIZDUM. HWEN ΔE MAND IZ HARAST WIΔ OBSKURITI, DISTRAKTED BA DUTS, RENDERD TORPID OR SADEND BA IGNORANS OR FӨLSITIZ, AND TRUӨ EMERJEZ AZ FROM A DARK ABIS, IT ΣANZ FORӨ INSTANTENIUSLI, LAK ΔE SUN DISPURSIU MISTS AND VEPURZ, OR LAK ΔE DӨN DISPELIU ΔE ΣEDZ OV DARKNES.

No. 2, *October*, 1844.

ɨ ɛ ą ȯ c (heard) ɷ ɷ, i e a o u ɯ,
ȷ q ᴎ ɯ, w y h, p b t d ç j k g,
f v ŧ đ s z ʃ ʒ, l r, m n ŋ.

Specimen.

Nutiŋ hwotever iz mor tu bi dezȷrd, or mor delȷtful, đan đe lȷt ov trɷt: for it iz đe sɷrs ov wizdum. Hwen đe mȷnd iz harast wiđ obscuriti, distracted bȷ duts; renderd torpid or sadend bȷ ignorans or fȯlsitiz, and trɷt emerjez az from a dark abís, it ʃȷnz fort instanteniusli, lȷk đe sun dispersiŋ mists and vɛpurs, or lȷk đe dȯn dispeliŋ đe ʃɛdz ov darknes.

No. 3, *June*, 1846.

ɨ ɛ ɑ ɵ ɷ ɯ, i e a o u ɯ, ȷ ơ ʊ ɥ,
w y h, p b t d ç j c g, f v ŧ đ s z
ʃ ʒ, l r, m n ŋ.

Specimen.

Nutiŋ hwotever iz mɷr tɯ bi dezȷrd, or mɷr delȷtful, đan đe lȷt ov trɯt: for it iz đe sɷrs ov wizdum. Hwen đe mȷnd iz harast wiđ obscɥriti, distracted bȷ dʊts, renderd torpid or sadend bȷ ignorans or fɵlsitiz, and trɯt emerjez az from a darc abís, it ʃȷnz fort instantaniusli, lȷc đe sun dispersiŋ mists and vɑpɯrz, or lȷc đe dɵn dispeliŋ đe ʃɑdz ov darcnes.

No. 4, *Jan.*, 1847.

ɛ a q ɵ ɷ ɯ, i e ɑ o u ɯ, ȷ ơ ʊ ɥ.
w y h, p b t d ç j c g, f v ŧ đ s z
ʃ ʒ, l r, m n ŋ.

Specimen.

Nutiŋ hwotever iz mɷr tɯ be dezȷrd, or mɷr delȷtful, đan đe lȷt ov trɯt: for it iz đe sɷrs ov wizdum. Hwen đe mȷnd iz harast wiđ obscɥriti, distracted bȷ dʊts, renderd torpid or sad'nd bȷ ignorans or fɵlsitiz, and trɯt emerjez az from a darc abís, it ʃȷnz fɷrt instantaniusli, lȷc đe sun dispersiŋ mists and vapurz, or lȷc đe dɵn dispeliŋ đe ʃadz ov darcnes.

No, 5, *Proposed Jan.*. 1852.

ɩ ɛ ą ɷ ơ ɥ, i e a o u ɯ, ȷ ʊ ɯ, w
y h, p b t d ç j c g, f v ϑ đ s z ʃ ʒ,
l r, m n ŋ.

Specimen.

Nuϑiŋ hwotever iz mơr tɯ bɩ dezȷrd, or mơr delȷtful, đan đe lȷt ov trɥϑ: for it iz đe sơrs ov wizdum. Hwen đe mȷnd iz harast wiđ obscuriti, distracted bȷ dʊts, renderd torpid or sadend bȷ ignorans or fɷlsitiz, and trɥϑ emerjez az from a darc abís, it ʃȷnz forϑ instanteniusli, lȷc đe sun dispersiŋ mists and vepurz, or lȷc đe dɷn dispeliŋ đe ʃɛdz ov darcnes.

No 6, *Romanic Alphabet.*

a*a*, b*b*, c*c*, d*d*, e*e*, f*f*, g*g*, h*h* i*i*, j*j*,
k*c*, l*l*, m*m*, n*n*, o*o*, p*p*, q*c*, r*r*, s*s*, t*t*,
u*u*, v*v*, w*w*, x*cs*, y*y*, z*z*.

Specimen.

Nothing whatever is more to be desired, or more delightful, than the light of truth: for it is the source of wisdom. When the mind is harassed with obscurity, distracted by doubts, rendered torpid or saddened by ignorance or falsities, and truth emerges as from a dark abyss, it shines forth instantaneously, like the sun dispersing mists and vapours, or like the dawn dispelling the shades of darkness.

Sir James Pitman similarly set out to revise and augment the Roman alphabet in such a way that there should be enough characters for the sounds needing representation. The Initial Teaching Alphabet was originally called the Augmented Roman Alphabet, and this is probably the best possible title for explaining the nature of the alphabet. We should, however, note the reasons given for abandoning that name. In this passage, Sir James is talking about the parents of the children who undertook the initial experiments with i.t.a.:

> "for instance, the words 'Augmented Roman Alphabet' were found to cause difficulty. Some did not understand the meaning of the word 'augmented' and others even asked 'Why can't we have an English alphabet?' They supposed the Roman alphabet was different from the English alphabet, as are the Hebrew, Greek, Sanscrit, or any of those other exotic alphabets. Thus Augmented Roman was re-christened the Initial Teaching Alphabet."

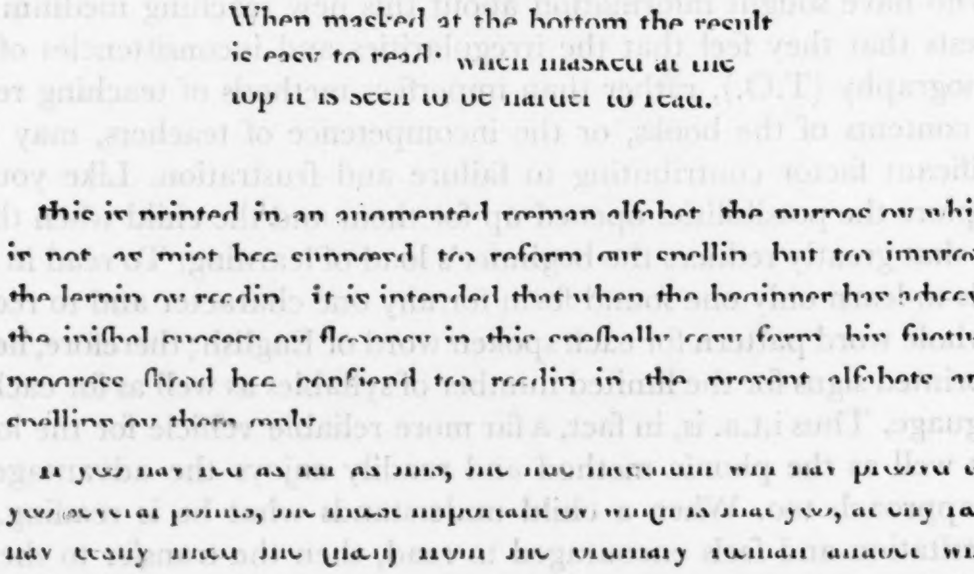
The first name is perfectly correct in relation to the alphabet's origins. The second one is perfectly good, because it states what its purpose is—a way of leading children into traditional orthography. It does this by ensuring a constant sound value for each of the 44 characters, so reducing the number of varied spellings of the 40 sounds of English from over 2,000 to less than 50. The alphabet produced by Sir James with the help first of Mr. Alfred Fairbank, C.B.E., the famous calligrapher, and then of the Monotype Corporation, has the following basic features: it contains 44 characters, which include 24 lower case Roman letters and 20 augmentations. There is no upper case form of i.t.a. To indicate a capital letter in written work, a slightly enlarged version of the same lower case character is used.

Opposite is reproduced each of the characters of the Initial Teaching Alphabet with a keyword to indicate the sound of the letter. Study this alphabet carefully—we hope it will play an important and invigorating part in your life. All but two or three of the characters will already be familiar to you, because most of the augmentations will be immediately obvious to you. Many of them are simply joined-up versions of two existing letters, as in the case of **œ**, **æ**, **ʃh**, or **ŧh**. You will note that the two letters *'q'* and *'x'* have been omitted. A great deal of care and skill has gone into the design of this alphabet, so that the discriminating features of the new characters may be contained as far as possible in the lower half of each letter. The "top coast-line" of words and sentences has been left almost undisturbed. The beginner will study each letter as a whole, both bottom and top. As speed and ease come in reading, there is a tendency to follow the top of each letter only. This can probably best be illustrated by the two extracts at the foot of page 9.

The Initial Teaching Alphabet

a	ɑ	æ	au	b	c	ch
apple	father	angel	author	bed	cat	chair
d	ee	e	f	g	h	ie
doll	eel	egg	finger	girl	hat	tie
i	j	k	l	m	n	ŋ
ink	jam	kitten	lion	man	nest	king
œ	o	ω	ꝏ	ou	oi	p
toe	on	book	food	out	oil	pig
r	ɼ	s	ʃh	ʒ	t	ţh
red	bird	soap	ship	treasure	tree	three
ŧh	ue	u	v	w	wh	y
mother	due	up	van	window	wheel	yellow
z	ƨ					
zoo	is					

Masking



When masked at the bottom the result is easy to read: when masked at the top it is seen to be harder to read.

this is printed in an augmented roman alfabet, the purpos ov which is not, as miet bee suppoesd, too reform our spellin, but too improov the lernin ov reedin. it is intended that when the beginner has acheevd the inishial sucess ov fluensy in this speshially eezy form, his fuetuer progress shood bee confiend too reedin in the present alfabets and spellings ov thoes only.

if yoo hav red as far as this, the meshurment may proev too yoo, nevertheless, the moest important wun is that yoo, as a reeder, hav reddy mastered the shift from the ordinary roman alfabet with conventional spellings too augmented roman with systematic speling.

We have looked at some of the difficulties connected with traditional orthography, and have considered some of the background of the Initial Teaching Alphabet. Now, try reading through this passage:

This is printed in the iniʃhial teeching alfabet (i.t.a.) desiend bie Sir jæms Pitman. Sɷn meny children will lern tɷ reed and riet thrɷ this nue meedium, becaus it is nou acsepted that our tradiʃhonal alfabet and spelliŋs hav been difficult for the yuŋ beginner, and the caus ov slœ prœgress, and ov much fæluer.

Thœs uest tɷ the œld wæ mæ fiend it hard tɷ beleev, but it is trɷ, that thaŋks tɷ i.t.a. the very yuŋ beginner lerns tɷ reed and riet mor eezily, and cums much sɷner tɷ enjoi reediŋ and rietiŋ: hee then, surpriesiŋly, transfers aull that noleʒ, enjoiment and sucsess tɷ reediŋ and rietiŋ in our convenʃhonal caracters and spelliŋs œnly.

This is the beginniŋ ov a mœst eksietiŋ bræk-thrɷ—with eduecæʃhonal and sœʃhial implicæʃhons ov græt importans thrɷout the hœl iŋgliʃh-speekiŋ wurld.

Before we close this lesson let us consider for a moment the young child learning to read. Some teachers argue that there is no need for children to have an easier way of learning to read. They (the teachers) have managed to become fluent readers in spite of the difficulties mentioned earlier. Good teaching, allied with adequate motivation on the part of the child and given enough time, will produce the desired result. In spite of this view, however, the incidence of reading failure in the English-speaking world is still too high and shows little sign of disappearing even for those who are communicative in speech. The number of teachers who have sought information about this new teaching medium called i.t.a. suggests that they feel that the irregularities and inconsistencies of traditional orthography (T.O.), rather than imperfect methods of teaching reading, ill-chosen contents of the books, or the incompetence of teachers, may be the most significant factor contributing to failure and frustration. Like you, they wish to explore the possibilities opened up for them and the child when they use a medium that greatly reduces the beginner's load of learning. To read in i.t.a. a child needs to learn only one sound form for any one character and to recognise only one whole word pattern for each spoken word of English; therefore, he meets far fewer printed signs for the limited number of syllables as well as for each word in our language. Thus i.t.a. is, in fact, a far more reliable vehicle for the look-say method as well as the phonic method and readily enjoys the advantages of a linguistic approach too. When a child understands what he is reading, reads without hesitation and feels encouraged to read, then the transfer to the traditional medium can begin.

If we look at the present-day teaching of mathematics we see an educational analogy. With the use of ingenious apparatus the teacher can explain number relationships to the child which the child must learn in due course to set down in standardised written form. The more the child appreciates the rationale of such early experiences, the more positive will be his attitude towards learning complicated mathematical concepts later in his school life.

You may at first suppose that i.t.a. is not as simple as you thought. You have, of course, been conditioned over many years of practice to regard the existing spellings as alphabetically, as well as orthographically, correct and it will come as a surprise to you to find how many words need a change of spelling. This process of unlearning would seem disturbing at first, but as the new knowledge develops and you recognise how the child would otherwise be alphabetically misled, the changes and the reasons for them will become apparent. You may be disappointed too that i.t.a. does not appear to be a perfectly phonetic alphabet because it does not always depict that pronunciation which you suppose to be *the* one right way of pronouncing that word. You will, however, always find that if the word were so pronounced and spoken from a speaker's platform, or over the radio, all those listening would not only understand the word but would regard it as a cultured and acceptable one, one which is calculated to help the eventual transfer to T.O. In any case, such considerations are completely irrelevant as far as children are concerned. Your children will readily accept these i.t.a. spellings for they furnish the clues they need and do not mislead them.

As in T.O., the actual process of representing speech by print ensures that regional pronunciations will not deter the child. If he normally says **bꝏt** instead of **but**, he will also say **mꝏch, cꝏm, cꝏp**, etc., consistently. The word shape **but** will be retained in the child's memory, and thereafter his look-say and phonic attack on the word will reinforce his initial satisfaction with the form **but**. Thus such regional variations in pronunciation do not, as might be expected, interfere with the benefit of the new spellings even at the very beginning of the child's experience with i.t.a.

In conclusion, may we refer you to a statement made in the House of Commons in March 1964, when the then Minister of Education declared that

> "the Initial Teaching Alphabet has been used with remarkable success in a number of schools during the early stages of learning. If the promise of the results obtained so far is fulfilled, I have no doubt that its use will spread and that its significance will become more widely understood . . . I think there may be every reason for expecting on the basis of what we now know that the i.t.a. will be invaluable for many children who would otherwise find learning to read very difficult."

You, as teachers, should know the standard i.t.a. spellings because you should be able to write any word that a child may want and the rules show you how to do this correctly. It is desirable that the forms you write on the board and in the children's books conform to the universally accepted standard so that you may avoid confusing the children, who will meet standard i.t.a. in their printed books. However, this does not mean that children should be forced to use these spellings in their own writing. Their mistakes should be corrected only where they show a lack of understanding of the language or of the phonetic value of the characters, and the correction will aid the transfer. Thus **ʃhꝏd ov** or **vewy** should be corrected to **ʃhꝏd hav** and **very**, and eventually **ciŋ** to **kiŋ**; but there is no point in correcting **ort** to **aut**, as this will only lead to confusion when *ought* is taught.

The next part of the Course explains the analysis of sounds, and the construction and application of the i.t.a. characters together with the formal spelling rules.

If you have a query, please use the Difficulty Paper when writing to your tutor.

TESTS

The questions asked in the tests of this Course are not obligatory, and you are free to leave out any which you feel do not apply to your particular situation. In order to gain full benefit from the Course, however, we would urge you to complete every question in each test. If any questions are omitted, please write a note on your answer paper explaining your reasons. In this way your tutor will be able to give you the maximum possible help.

It would help your tutor if you would please write a fairly detailed account of yourself, including age, professional training and experience, including your present appointment. Are you likely to be introducing i.t.a. to your school in the near future and with what group of children?

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The Initial Teaching Alphabet Foundation,
9 Southampton Place, London W.C.1.

Name: **Address:**

Course No.:

When completed these pages should be detached and sent to your tutor.

PERSONAL INFORMATION

TEST 1

In your own words say why a teacher should aim at conformity in his own i.t.a. presentations while accepting variations in the spellings of his children.

ED047896

16/17

i.t.a. Correspondence Course

LESSON 2

Study of i.t.a. Characters

Before we start serious work on i.t.a., it would be as well to ensure that the terms used are clearly understood.

Traditional Orthography (T.O.) is the normal 26-letter alphabet in current use with its normal choices between 'A a', 'B b', etc., together with its traditional spellings.

Initial Teaching Alphabet (i.t.a.) is the 44-character augmented alphabet which contains 24 lower-case Roman letters and 20 augmentations.

In this lesson and lesson 3 we are going to work through the characters of i.t.a., discussing each one in detail. For each character discussed, you should follow this procedure:

(1) Study the examples given, and listen to the sound represented by the character.

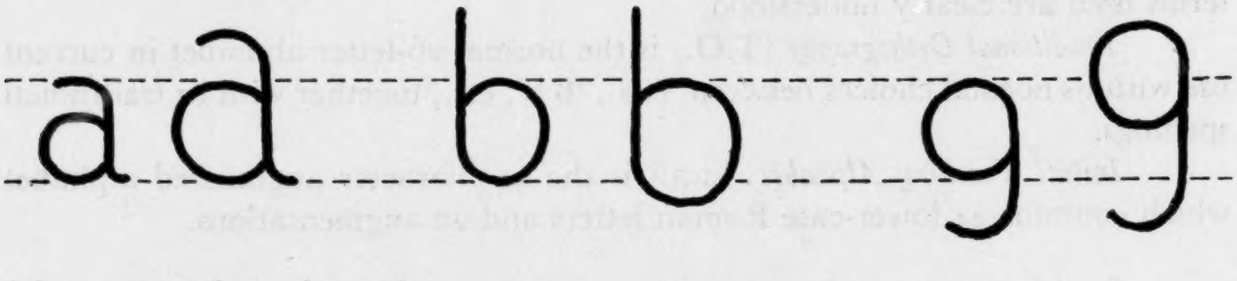
(2) Make the sound *aloud* several times (sound-proof privacy might help here). Do not *name* the characters, but make the sound they represent. It is very easy to fall into the bad habit of adding -UH to each consonant sound, saying ber, der, etc. Avoid this, and suppress the vowel as much as possible by repeating the sound in rapid fire, e.g. bbb, ddd, etc.

(3) Write out each of the i.t.a. characters at least three times, following carefully the diagrams given. Make the letters very clear and stable and abandon any calligraphic flounces you normally use. In the initial stages of writing i.t.a., it is very easy to regress into T.O. written characters and characteristics. One of the most usual faults is to join up common letters, as in '*and*' instead of and. A great deal of the difficulty you will probably experience in writing i.t.a. is peculiar to literate adults: you have spent your life writing certain shapes and combinations, so innovation must be difficult. A child has none of this past conditioning to overcome.

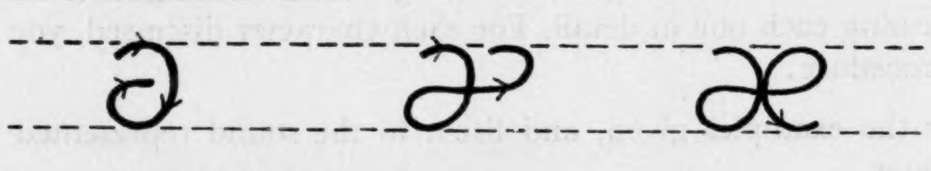
(4) Do not be alarmed if you make a large number of mistakes in the initial stages. These will very soon disappear, especially when you start using i.t.a. in the classroom.

(5) i.t.a. retains 24 characters from the traditional alphabet, the exceptions being *'q'* and *'x'*. Most of the T.O. characters are phonetically consistent when they occur singly, and they are used in i.t.a. to give the sound associated with them; e.g. *bat, men.* Therefore, you should have no difficulty in applying them in the exercises that you will be working through, although they may not have been specifically introduced. The exceptions to this are *'c'*, *'g'*, *'r'*, *'s'* and *'y'*, and these characters have been excluded from the exercises until their i.t.a. sounds have been explained.

(6) Write the majuscules, i.e. capital letters, like larger versions of the lower-case letters.



(1) æ to be written thus:



Used as in: æl *ale,* bæk *bake,* sæv *save,* æm *aim.*

The two loops should be approximately equal in size, and in form the characters should resemble a joined to e.

Remember to say these words several times to familiarise yourself with the sound of the character.

NOTE: æ is also used in ær *air,* hær *hare* as these phonetic approximations are close to T.O.

Now complete the following line, by repeating the i.t.a. word:

***may:* mæ..**

Give the i.t.a. equivalents of the following words:

weigh .... tray ....

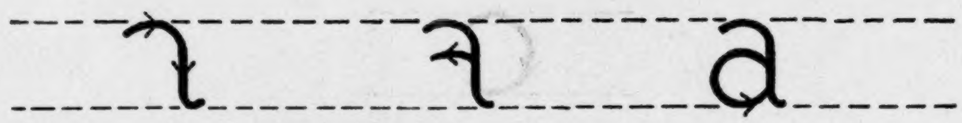
way .... play ....

neigh .... sleigh ....

hair .... mare ....

Check your results with the list given at the end of this lesson.

(2) **a** to be written thus:



Used as in: **mantl** *mantle*, **an** *an*, **cat** *cat*.

You must beware of reverting to the T.O. handwritten '*a*'. For a long time you will be in danger of writing ɑ instead of a. These two characters are different and represent different sounds.

Now complete the following line, by repeating the i.t.a. word:

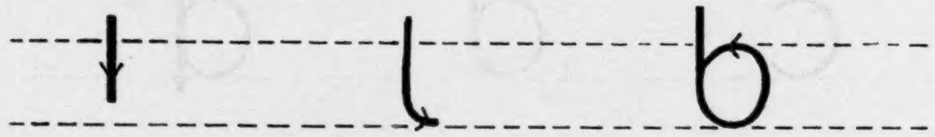
man: man

Give the i.t.a. equivalents of the following words:

can
have
at
rat
anvil
santa

Check your results with the list given at the end of this lesson.

(3) **b** to be written thus:



Imagine that you are writing a figure six. There must be no descender, thus increasing the visual difference between **b** and **d**.

Used as in: **bat** *bat*, **bæl** *bail*, **blæm** *blame*.

NOTE: In words like **æbl** *able* there is no vowel between **b** and **l**.

Now complete the following line, by repeating the i.t.a. word:

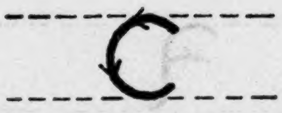
ban: ban

Give the i.t.a. equivalents of the following words:

bane
bait
bake
stab
table
stable

Check your results with the list given at the end of this lesson.

(4) **c** to be written thus:



Used as in: **cat** *cat*, **act** *act*, **æc** *ache*.

NOTE: (i) **c** is always hard like '*k*' and never like '*s*' as in *mice* **mies**.

(ii) The use of **c** or **k** is determined by the T.O. spelling, e.g. **cæm** *came*.

Now complete the following line, by repeating the i.t.a. word:

cane: **cæn**..........

Give the i.t.a. equivalents of the following words:

cab..........

came..........

cap..........

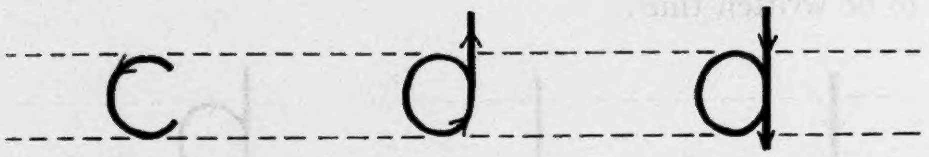
can..........

cave..........

cable..........

Check your results with the list given at the end of this lesson.

(5) **ɖ** to be written thus:



In T.O. the letters '*b*' and '*d*' commonly cause the child a considerable amount of visual confusion. It is for this reason that the i.t.a. **ɖ** has been given a short descender. If written according to the rules given, however, the distinguishing features of each will be emphasised and there should be little confusion between the form **b** and **ɖ**.

Used as in: **ɖaɖ** *dad*, **baɖ** *bad*, **ɖæl** *dale*.

Now complete the following line, by repeating the i.t.a. word:

aid: **æɖ**..........

Give the i.t.a. equivalents of the following words:

day..........

dame..........

bade..........

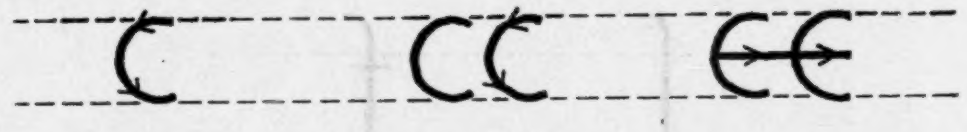
date..........

raid..........

cad..........

Check your results with the list given at the end of this lesson.

(6) **ϵϵ to be written thus:**



Ensure that you form two arcs to preserve the similarity with '*ee*' in T.O.

Used as in: bϵϵ *bee*, kϵϵ *key*, dϵϵd *deed*.

NOTE: ϵϵ is also used in fϵϵr *fear*, bϵϵr *beer*, dϵϵr *deer*.

Now complete the following line, by repeating the i.t.a. word:

***sea:* sϵϵ**..

Give the i.t.a. equivalents of the following words:

tree.. **we**..

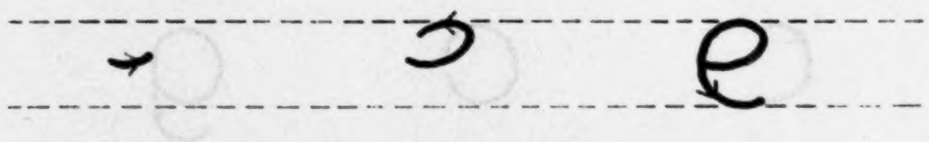
lead.. **breed**..

eat.. **here**..

dear.. **hear**..

Check your results with the list given at the end of this lesson.

(7) **e to be written thus:**



Used as in: men *men*, end *end*, sed *said*.

Now complete the following line, by repeating the i.t.a. word:

***send:* send**..

Give the i.t.a. equivalents of the following words:

bed.. **tent**..

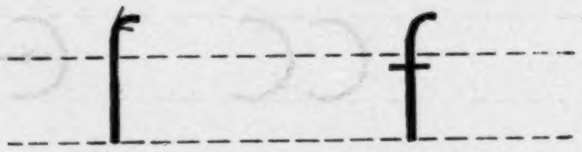
net.. **bend**..

dead.. **event**..

even.. **felt**..

Check your results with the list given at the end of this lesson.

(8) **f** to be written thus:



NOTE: f stands *on* the line. If you write it with a round descender '*f*' or allow it to go below the line, there will be a danger of confusion with part of the character ʃh.

Used as in: **fat** *fat*, **feet** *feet*, **fæt** *fate.*

Now complete the following line, by repeating the i.t.a. word:

flame: **flæm**..........

Give the i.t.a. equivalents of the following words:

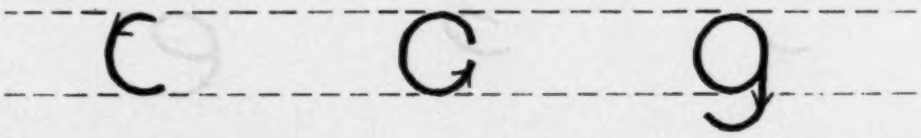
fade.......... fail..........

deaf.......... leaf..........

elephant.......... fear..........

Check your results with the list given at the end of this lesson.

(9) **g** to be written thus:



g is always hard. (For the soft sound in words such as *gem* **j** is used.)

Used as in; **get** *get*, **bag** *bag*, **græt** *great.*

Now complete the following line, by repeating the i.t.a. word:

gap: **gap**..........

Give the i.t.a. equivalents of the following words:

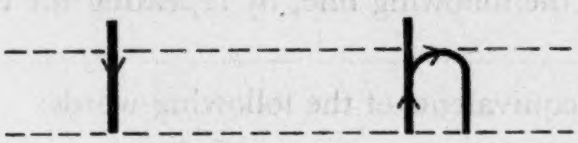
gate.......... game..........

gave.......... green..........

grape.......... engage..........

Check your results with the list given at the end of this lesson.

(10) **h** **to be written thus:**



Used as in: hat ***hat*****, hæt** ***hate*****, hed** ***head.***

Now complete the following line, by repeating the i.t.a. word:

heed: **heed**..

Give the i.t.a. equivalents of the following words:

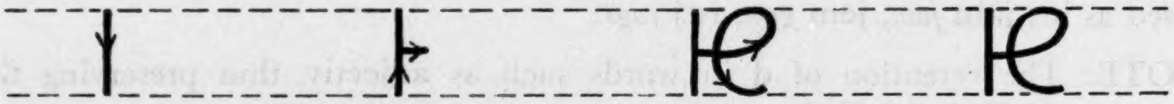
hail.. **happen**..

hair.. **hay**..

heal.. **heel**..

Check your results with the list given at the end of this lesson.

(11) **ie** **to be written thus:**



Used as in: hie ***high*****, fiel** ***file.***

Now complete the following line, by repeating the i.t.a. word:

tie: **tie**..

Give the i.t.a. equivalents of the following words:

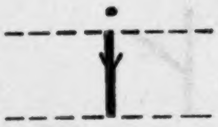
eye.. **my**..

try.. **night**..

align.. **five**..

Check your results with the list given at the end of this lesson.

(12) **i** **to be written thus:**



Used as in: **siv** *sieve*, **hit** *hit*, **bilt** *built.*

Now complete the following line, by repeating the i.t.a. word:

in: in..

Give the i.t.a. equivalents of the following words:

pin..

women..

give..

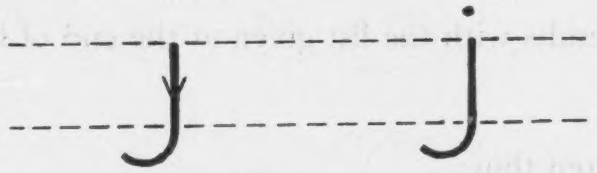
habit..

carried..

site..

Check your results with the list given at the end of this lesson.

(13) **j** to be written thus:



Remember j is used for the soft '*g*' sound.

Used as in: **jam** *jam*, **jem** *gem*, **ræj** *rage*.

NOTE: The retention of **d** in words such as **adjectiv**, thus preserving the similarity to T.O.

Now complete the following line, by repeating the i.t.a. word:

gin: jin..

Give the i.t.a. equivalents of the following words:

jail..

jeep..

sage..

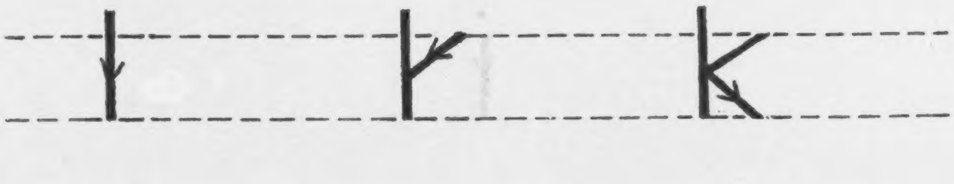
giant..

jive..

adjectival..

Check your results with the list given at the end of this lesson.

(14) **k** to be written thus:



Used as in: **kiet** *kite*, **kick** *kick*, **kill** *kill*.

k has the same sound as **c** in i.t.a. and, therefore, only one of them is phonetically necessary. However, as both appear frequently in T.O., they have been retained in i.t.a.

NOTE: (i) Where '*ck*' occurs in T.O. it is also used in i.t.a., e.g. **back**.
(ii) **k** is used for all '*k*' sounds that are not spelt with '*c*' in T.O. Therefore, '*qu*' becomes **kw** or **k**, and '*x*' becomes **ks**, **kʃh** or **gz**. e.g. **kween** *queen*, **kwick** *quick*, **kee** *key*, **fiks** *fix*, **eksit** *exit*, **egzact** *exact*, **lukʃhuery** *luxury*, **aks** *axe*.

Now complete the following line, by repeating the i.t.a. word:

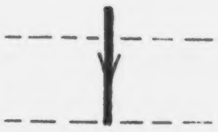
quite: **kwiet**..

Give the i.t.a. equivalents of the following words:

rake..............................
sack..............................
excite..............................
quay..............................
quiet..............................
flax..............................
ache..............................
kid..............................

Check your results with the list given at the end of this lesson.

(15) **l** to be written thus:



Used as in: **liet** *light*, **littl** *little*, **will** *will*.

Avoid any serif or loop in writing this character.

NOTE: In i.t.a. double letters are retained where they appear in the T.O. word.

Now complete the following line, by repeating the i.t.a. word:

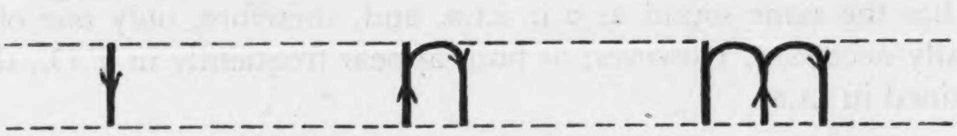
tale: **tæl**..

Give the i.t.a. equivalents of the following words:

pail..............................
tell..............................
leak..............................
stable..............................
liquid..............................
kettle..............................

Check your results with the list given at the end of this lesson.

(16) **m** to be written thus:



Used as in: **mie** *my*, **teem** *team*, **lam** *lamb*.

Now complete the following line, by repeating the i.t.a. word:

mat: **mat**..

Give the i.t.a. equivalents of the following words:

mate.................................... maid....................................

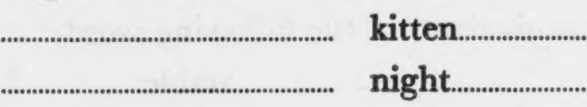
tram.................................... might....................................

mean.................................... mild....................................

emblem.................................... him....................................

Check your results with the list given at the end of this lesson.

(17) **n** to be written thus:



Used as in: **nest** *nest*, **næl** *nail*, **hen** *hen*.

Now complete the following line, by repeating the i.t.a. word:

name: **næm**..

Give the i.t.a. equivalents of the following words:

neat.................................... kitten....................................

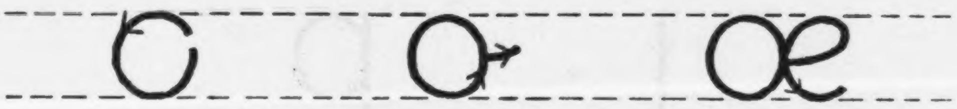
next.................................... night....................................

clean.................................... knife....................................

animal.................................... nine....................................

Check your results with the list given at the end of this lesson.

(18) **œ** to be written thus:



Used as in: **tœ** *toe*, **mœ** *mow*, **gœ** *go*.

Now complete the following line, by repeating the i.t.a. word:

no: **nœ**……………………………………………………………………

Give the i.t.a. equivalents of the following words:

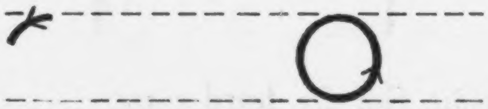
piano…………………………… home……………………………

tobacco…………………………… dotage……………………………

cloak…………………………… narrow……………………………

Check your results with the list given at the end of this lesson.

(19) **o** to be written thus:



Used as in: **hot** *hot*, **horrid** *horrid*, **wont** *want*.

NOTE: **o** is also used where the vowel sound of '*o*' is modified by the '*r*' to give a longer sound.
e.g. **for** *for*, **cors** *course*, **dor** *door*, **organ** *organ*.

Now complete the following line, by repeating the i.t.a. word:

not: **not**……………………………………………………………………

Give the i.t.a. equivalents of the following words:

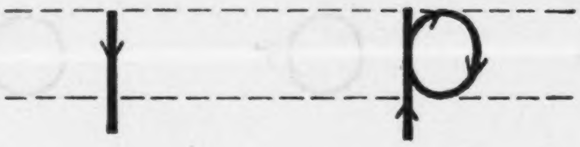
monitor…………………………… sort……………………………

lost…………………………… wasp……………………………

clock…………………………… doctor……………………………

Check your results with the list given at the end of this lesson.

(20) **p to be written thus:**



Used as in: pæ ***pay*****, happen** ***happen*****, pot** ***pot.***

Now complete the following line, by repeating the i.t.a. word:

pod: **pod**..

Give the i.t.a. equivalents of the following words:

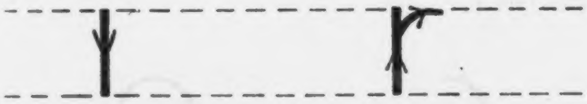
pour.. **paid**..

hop.. **people**..

potato.. **photo**..

Check your results with the list given at the end of this lesson.

(21) **r to be written thus:**



Used as in: rabbit ***rabbit*****, fier** ***fire*****, hord** ***hoard.***

Now complete the following line, by repeating the i.t.a. word:

rail: **ræl**..

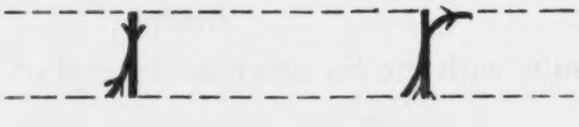
Give the i.t.a. equivalents of the following words:

riddle.. **horrid**..

beer.. **arrange**..

Check your results with the list given at the end of this lesson.

(22) **ɼ to be written thus:**



Used as in: **heɼ** *her*, **biɼd** *bird*, **wuɼk** *work*.

This character was added after the i.t.a. experiment had indicated the need among some speakers for help in reading such words as *her*, *fur*, *myrtl*. **ɼ** is used when the combination of '*r*' with the vowel sounds '*e*', '*i*', '*u*' and '*y*' gives rise to the sound '*er*'.

NOTE: (i) The T.O. vowel preceding **ɼ** is retained in i.t.a., e.g. **heɼ, fiɼ, fuɼ.**
(ii) **u** is used in words like **wuɼd** *word*, **cuɼnel** *colonel.*
(iii) **ɼ** is used before a consonant (e.g. **veɼnal**) but not before a vowel (e.g. **different**). Note also such words as **stiɼring.**

Now complete the following line, by repeating the i.t.a. word:

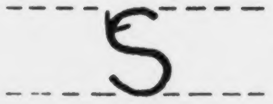
hurt: **huɼt** ....

Give the i.t.a. equivalents of the following words:

nurse..	every..
kipper..	myrrh..
squirm..	worse..

Check your results with the list given at the end of this lesson.

(23) **s** to be written thus:



Used as in: **sort** *sort*, **assess** *assess*, **mies** *mice*.

This character represents the soft '*s*', as in *house*. It must not be confused with the differently sounded '*s*' as in *houses* and *advertise*, which is covered by another symbol **z**. It is useful to remember that if '*z*' can be heard, then you do not use i.t.a. **s**.

Now complete the following line, by repeating the i.t.a. word:

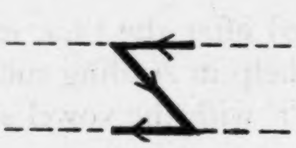
say: sæ..

Give the i.t.a. equivalents of the following words:

cent..	pace..
sword..	nice..
geese..	swan..

Check your results with the list given at the end of this lesson.

(24) **z** to be written thus:



Used as in: **housez** *houses*, **iz** *is*, **dogz** *dogs*.

z has the same sound as '*z*' and is used in i.t.a. to represent the '*z*' sound where T.O. uses an '*s*'.

In the case of plurals and possessives the endings are **s**, **'s**, **z**, **ez**, **'z** or **'ez**.

e.g. **cups** *cups*, **pat's** *Pat's*, **dog'z** *dog's*, **prinsez** *princes*, **prins'ez** *prince's*, **sally'z** *Sally's*.

Now complete the following line, by repeating the i.t.a. word:

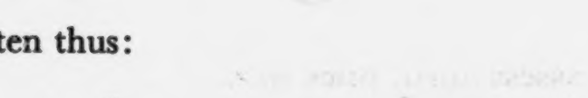
lies: **liez**..

Give the i.t.a. equivalents of the following words:

tease..	misses..
nasal..	indoors..
houses..	scissors..

Check your results with the list given at the end of this lesson.

(25) **t** to be written thus:



The downstroke must be curved at the bottom, and the crossbar must go on both sides of the vertical line. If this is not done, your characters will lose their similarity to printed i.t.a.

Used as in: **tree** *tree*, **clippt** *clipped*, **tee** *tea*.

NOTE: **t**, **d** or **ed** are used in past tense endings, according to pronunciation.
kickt *kicked*, **sæld** *sailed*, **wonted** *wanted*.

Now complete the following line, by repeating the i.t.a. word:

tray: **træ**..

Give the i.t.a. equivalents of the following words:

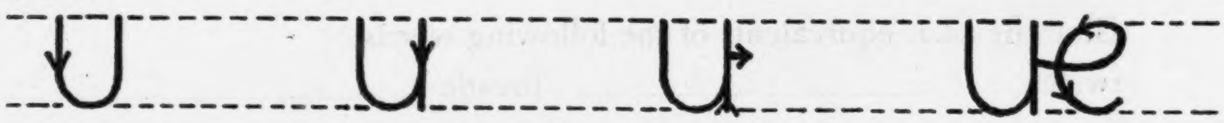
time.................................. **sipped**..................................

butter.................................. **settee**..................................

seat.................................. **sobbed**..................................

Check your results with the list given at the end of this lesson.

(26) ue to be written thus:



Used as in: fue ***few*****, curlue** ***curlew*****, tuelip** ***tulip*****.**

Now complete the following line, by repeating the i.t.a. word:

new: **nue**..

Give the i.t.a. equivalents of the following words:

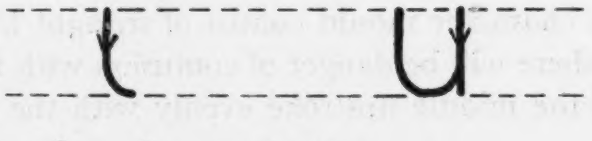
hue.................................. **skewer**..................................

vacuum.................................. **stupid**..................................

tune.................................. **pseudo**..................................

Check your results with the list given at the end of this lesson.

(27) u to be written thus:



Used as in: nun ***nun*****, culor** ***colour*****, upon** ***upon*****.**

Now complete the following line, by repeating the i.t.a. word:

done: **dun**..

Give the i.t.a. equivalents of the following words:

plum.................................. **onion**..................................

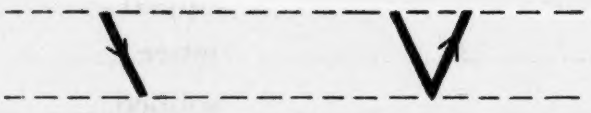
love.................................. **word**..................................

nut.................................. **jealous**..................................

work.................................. **turn**..................................

Check your results with the list given at the end of this lesson.

(28) v to be written thus:



Used as in: vœt *vote*, ov *of*, hav *have*

Now complete the following line, by repeating the i.t.a. word:

***five:* fiev..**

Give the i.t.a. equivalents of the following words:

twelve..

avenue..

view..

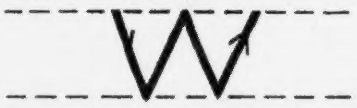
invade..

vice..

event..

Check your results with the list given at the end of this lesson.

(29) w to be written thus:



Note that this character should consist of straight lines: there should be no curves, otherwise there will be danger of confusion with the characters ω and ꝏ. It is best to end the middle upstroke evenly with the top of the lines on either side.
Used as in: wæt *wait*, weed *weed*, kwieet *quiet*.

Now complete the following line, by repeating the i.t.a. word:

***week:* week..**

Give the i.t.a. equivalents of the following words:

won..

weighed..

swan..

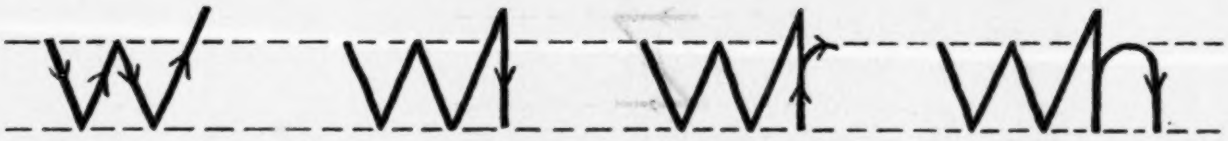
swipe..

once..

quite..

Check your results with the list given at the end of this lesson.

(30) **wh** to be written thus:



Used as in: **when** *when*, **whie** *why*, **whot** *what*

This represents the initial sound in a word such as *where* when it is carefully articulated to bring out the '*h*' element. It is, of course, not to be used in such words as **hoo** *who*, **hoom** *whom*.

Now complete the following line, by repeating the i.t.a. word:

while: **whiel**..

Give the i.t.a. equivalents of the following words:

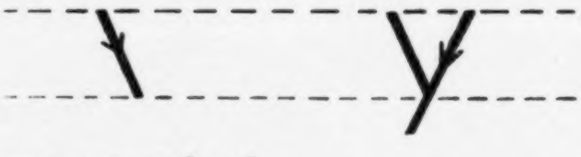
whey.. somewhat....................................

when.. where..

whale.. whole..

Check your results with the list given at the end of this lesson.

(31) **y** to be written thus:



Used as in: **yes** *yes*, **yeer** *year*, **yœk** *yoke*.

NOTE: y also represents the vowel sound as in:
happy *happy*, **meny** *many*, **symbol** *symbol*.

Now complete the following line, by repeating the i.t.a. word:

yelp: **yelp**..

Give the i.t.a. equivalents of the following words:

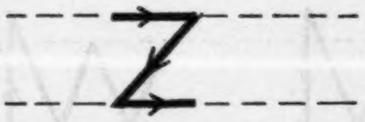
yea.. symphony....................................

yellow.. yacht..

yield.. synonym..

Check your results with the list given at the end of this lesson.

(32) **z** to be written thus:



Used as in: puzzl *puzzle*, siez *size*, zeebra *zebra*.

Now complete the following line, by repeating the i.t.a. word:

zero: **zeerœ**……………………………………………………………………

Give the i.t.a. equivalents of the following words:

zip…………………………… **zephyr**……………………………

zeal…………………………… **squeeze**……………………………

zone…………………………… **fizzy**……………………………

Check your results with the list given at the end of this lesson.

CHECK LIST FOR EXERCISES

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zefyr
skweez
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Name: **Address:**

Course No:

TEST 2

When completed these pages should be detached and sent to your tutor

(1) **In the spaces provided write out five specimens of each of the characters given:**

æ..

ɖ..

ϵϵ..

ie..

œ..

ue..

(2) **Write the following words in i.t.a.:**

twelve..............................

vicar..............................

seaside..............................

rifle..............................

orange..............................

whole..............................

new..............................

save..............................

ripe..............................

bean..............................

(3) **Write out the following in i.t.a.:**

Come here and see.

....

"I have a wagon," said Jane.

....

I like boats.

....

Jim sat in a big bus.

....

Here come some geese.

....

"I want a new pencil," said Tommy.

....

(4) Write the following words in i.t.a.

1. bale ....
2. stew ....
3. zebra ....
4. plate ....
5. joke ....
6. creep ....
7. oven ....
8. use (noun) ....
9. use (verb) ....
10. apple ....
11. heat ....
12. tow ....
13. wisp ....
14. while ....
15. whole ....
16. gone ....
17. one ....
18. once ....
19. stabs ....
20. dozen ....
21. prick ....
22. mail ....
23. nicest ....
24. tilt ....
25. gnome ....
26. upon ....
27. vein ....
28. telephone ....
29. crack ....
30. rough ....
31. toast ....
32. queer ....
33. press ....
34. gentleman ....
35. yes ....
36. white ....
37. he ....
38. excellent ....
39. Tuesday ....
40. lady ....
41. news ....
42. milked ....
43. curl ....
44. board ....
45. foremost ....
46. worsen ....
47. squeal ....
48. January ....
49. virgin ....
50. every ....

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i.t.a. Correspondence Course

LESSON 3

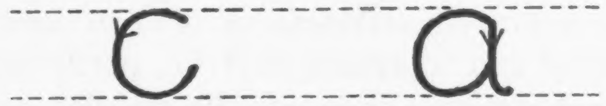
Study of i.t.a. characters continued

In this lesson the remaining characters of the Initial Teaching Alphabet are introduced, and the rules for their application and construction are given. We realise that in many cases it is quite unnecessary to illustrate the formation of a character. Experience at conferences and meetings, however, has shown that in this particular matter, it is better to give too much information rather than what may be supposed to be enough.

To recapitulate, the letters of the alphabet so far covered are:

æ:	angel	**i:**	it	**ʀ:**	bird
a:	an	**j:**	jam	**s:**	soap
b:	bed	**k:**	kitten	**ʒ:**	his
c:	cat	**l:**	lion	**t:**	tree
d:	doll	**m:**	man	**ue:**	due
ɛɛ:	eel	**n:**	nest	**u:**	hut
e:	get	**œ:**	toe	**v:**	van
f:	fin	**o:**	hot	**w:**	window
g:	girl	**p:**	pig	**y:**	yellow
h:	hat	**r:**	red	**z:**	zoo
ie	tie				

(33) **ɑ** to be written thus:



Used as in: **ɑrm** *arm*, **ɑlɑrm** *alarm*, **cɑm** *calm*.

NOTE: In words like **ɑrm** the **r** is retained principally to preserve T.O. similarity.

Now complete the following line, by repeating the i.t.a. word:

star: **stɑr**...

Give the i.t.a. equivalents of the following words:

spark..	palm..
car..	park..
farm..	guitar..

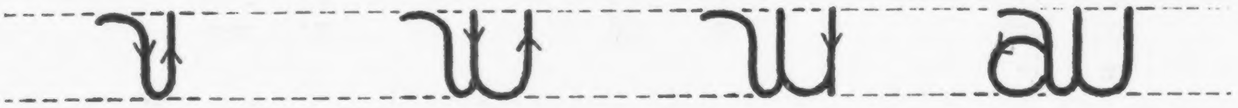
Check your results with the list given at the end of this lesson.

(33a) **a**

a is used in words like *fast* and *ask* to compensate for the varying pronunciations of the vowel sound—in some regions **fɑst** is the normal pronunciation and in others **fast** is. This character is used only in printed texts, and neither teachers nor children are expected to write it. The children should be taught to read and write **a** as **a** or **ɑ** according to their normal speech form. You will come across **a** in such words as:

staff *staff*, **grass** *grass*, **graf** *graph*, **bath** *bath*, **mast** *mast*.

(34) **au** to be written thus:



Used as in: **augmented** *augmented*, **audiens** *audience*, **autum** *autumn*.

NOTE: The pronunciations of '*aw*' as in *saw* and '*or*' as in *sore* are in the speech of many the same. Nevertheless, **or** is to be used rather than **au** in words where '*o*' and '*r*' appear in T.O., partly because this preserves the T.O. similarity and thus aids the transfer, and also because the more accurate pronunciation of those who make a definite distinction between *saw* and *sore* must be respected. Therefore, **or** not **au** is used for the following T.O. combinations:
-or, *-oare*, *-ore*, *-oor*, *-our* and *-oure*.

Now complete the following line, by repeating the i.t.a. word:

all: **aull**..

Give the i.t.a. equivalents of the following words:

ought..

naughty..

saw..

walk..

water..

war..

organ..

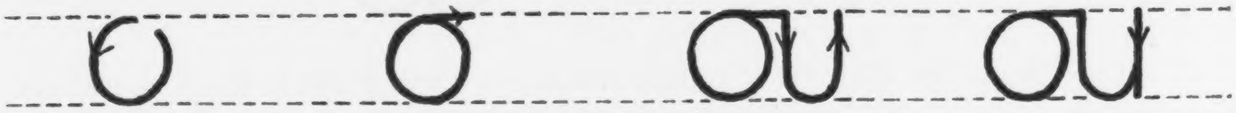
neighbour..

broad..

coarse..

Check your results with the list given at the end of this lesson.

(35) **ou** to be written thus:



Used as in: **round** *round*, **hous** *house*, **spout** *spout*.

Now complete the following line, by repeating the i.t.a. word:

pound: **pound**..

Give the i.t.a. equivalents of the following words:

now..

sound..

snout..

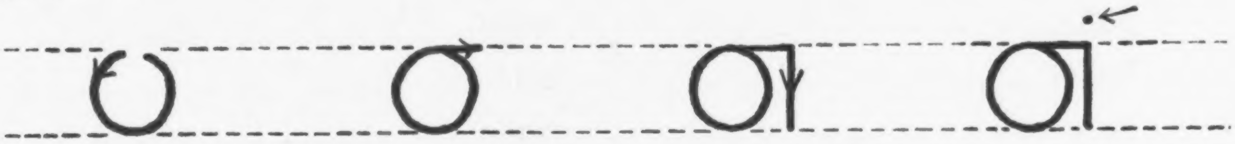
bough..

count..

flower..

Check your results with the list given at the end of this lesson.

(36) **oi** to be written thus:



Used as in: **boi** *boy*, **oil** *oil*, **join** *join*.

Now complete the following line, by repeating the i.t.a. word:

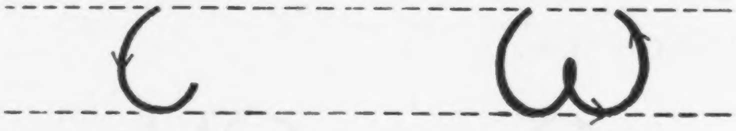
coil: **coil**

Give the i.t.a. equivalents of the following words:

soil	joint
boil	exploit
toy	annoy

Check your results with the list given at the end of this lesson.

(37) ω to be written thus:



This character must be carefully written to distinguish it from w and ꝏ. Note that w is made up of straight lines and the middle lines are the same height as the outside lines. The centre of ω is lower and the shape is composed of two irregular semi-circles.

Used as in: **bωk** *book*, **fωll** *full*, **pωt** *put*.

You may at first experience some difficulty in differentiating between ω and ꝏ. Both characters can represent the '*oo*' of T.O., but ω represents the *short* sound, while ꝏ represents the *long* sound.

Say out loud the following words: *brood*, *food*, *moon*, *fruit*, *good*, *foot*, *cook*, *full*.

Notice that the vowel sound in *food* and *moon* is longer than the sound in *foot* and *cook*.

Now complete the following line, by repeating the i.t.a. word:

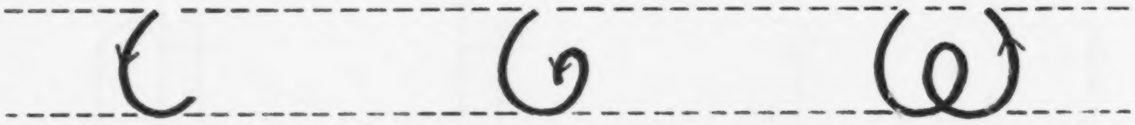
would: **wωd**

Give the i.t.a. equivalents of the following words:

look	cook
pull	wood
bullet	could
to be	come

Check your results with the list given at the end of this lesson.

(38) ꝏ to be written thus:



Always draw ꝏ with a loop in the centre, otherwise there is nothing to distinguish ꝏ and ω. ꝏ is the longer character for the longer sound.
Used as in: **bꝏt** *boot*, **sꝏn** *soon*, **tꝏ** *too*.

Now complete the following line, by repeating the i.t.a. word:

moon: **mꝏn**..

Give the i.t.a. equivalents of the following words:

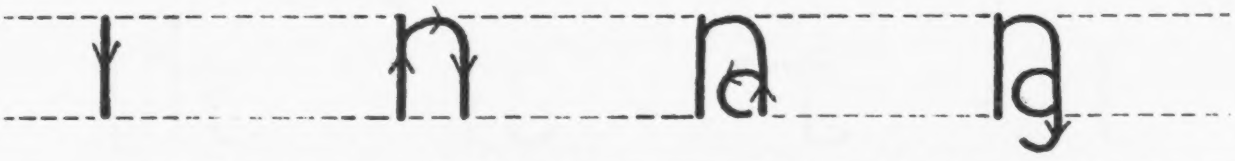
who........................ clue........................

flew........................ group........................

lose........................ prove........................

Check your results with the list given at the end of this lesson.

(39) ŋ to be written thus:



Particular care should be taken to ensure that this character is always written in this form as this will facilitate the writing transition from ŋ to '*ng*'.
Used as in: **raŋ** *rang*, **siŋiŋ** *singing*, **aŋgeɼ** *anger*.

NOTE: (i) In words like *bank* the '*n*' is sounded as **ŋ** not **n**.
(ii) A **g** must be added in such words as *finger* where there is an independent 'g' sound. Compare the words **loŋ** *long*, **loŋgest** *longest*, **thiŋ** *thing*, **thiŋk** *think*.

Now complete the following line, by repeating the i.t.a. word:

angle: **aŋgl**..

Give the i.t.a. equivalents of the following words:

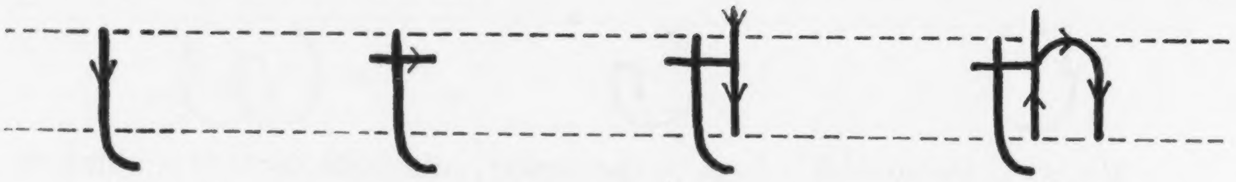
ankle........................ ceiling........................

bungalow........................ crinkle........................

blink........................ strongest........................

Check your results with the list given at the end of this lesson.

(40) **ʈh** to be written thus:



The **t** is written well below the line.

Used as in: **ʈhrœt** *throat,* **ʈhree** *three,* **ʈhisl** *thistle.*

Now complete the following line, by repeating the i.t.a. word:

thin: **ʈhin**..

Give the i.t.a. equivalents of the following words:

thatch..

wreath..

thorough.......................................

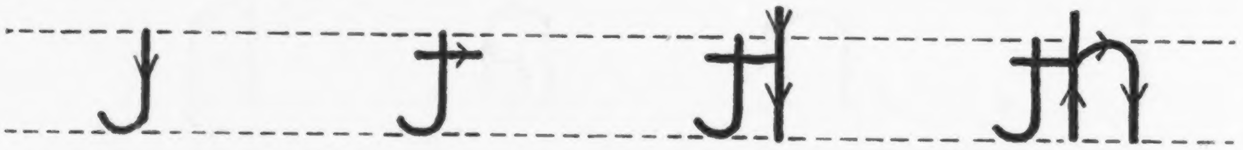
thief..

thread...

month...

Check your results with the list given at the end of this lesson.

(41) **ɟh** to be written thus:



Ensure that both the **ɟ** and **h** rest on the line, and that the **ɟ** is drawn like a reversed **t**. In this way there is the maximum differentiation between **ʈh** and **ɟh**, and sufficient departure from **t** and from **h** as two adjoining characters, e.g. **ʃhorthand**.

Used as in: **ɟhe** *the,* **ɟheez** *these,* **ɟhus** *thus.*

Many people find difficulty in distinguishing the sound of **ʈh** from that of **ɟh**. It is often useful to remember such pairs of words as:

ʈhie	(*thigh*)	**ɟhie**	(*thy*)
reeʈh	(*wreath*)	**reeɟh**	(*wreathe*)
teeʈh	(*teeth*)	**teeɟh**	(*teethe*)

Now complete the following lines, by repeating the i.t.a. words:

though: **ɟhœ**..

they: **ɟhæ**..

there: **ɟhær**..

than: **ɟhan**..

Give the i.t.a. equivalents of the following words:

throat ....

thumb ....

thousand ....

wreathe ....

smith ....

path ....

lathe ....

hearth ....

these ....

teeth ....

thief ....

wreath ....

thin ....

sloth ....

moth ....

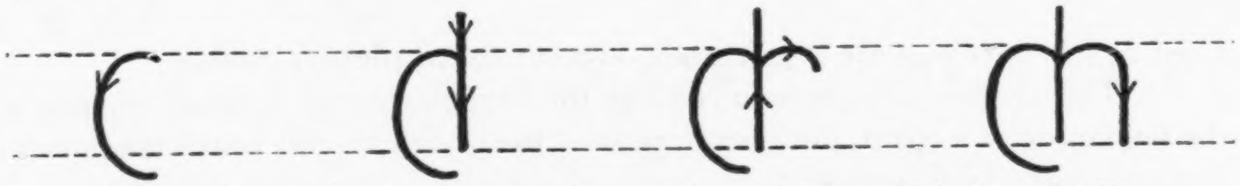
heath ....

health ....

those ....

Check your results with the list given at the end of this lesson.

(42) **ch** to be written thus:



Note that the bottom of the **ch** must be written well below the line. Used as in: **chær** *chair*, **arch** *arch*, **march** *march*.

NOTE: In words ending '*tch*' in T.O., t is retained in i.t.a., as in **match**.

Now complete the following line, by repeating the i.t.a. word:

which: **which** ....

Give the i.t.a. equivalents of the following words:

child ....

switch ....

such ....

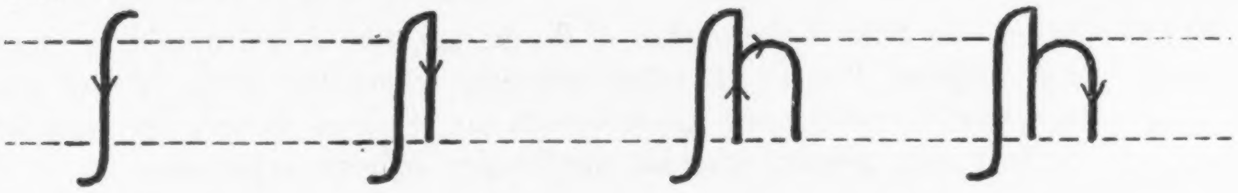
much ....

ostrich ....

watch ....

Check your results with the list given at the end of this lesson.

(43) **ʃh** to be written thus:



Used as in: **ʃhee** *she*, **fiʃh** *fish*, **ʃhɑrk** *shark*.

Now complete the following line, by repeating the i.t.a. word:

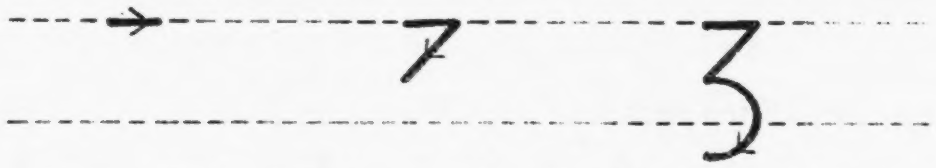
shut: **ʃhut**..

Give the i.t.a. equivalents of the following words:

bash..	splash..
wash..	shock..
sugar..	shoe..

Check your results with the list given at the end of this lesson.

(44) **ʒ** to be written thus:



Used as in: **garɑʒ** *garage*, **aʒuer** *azure*, **viʒueal** *visual*, **pleʒuer** *pleasure*.

This character is pronounced like the French word *je*. **ʒ** never appears at the beginning of a word, but does appear at the end of several words taken from French: *rouge*, *beige*, *garage*.

NOTE: (i) When '*dg*' appears in T.O. for the sound of 'j' it is more helpful to the child to substitute **dʒ** than to use **j**, the sound of which is in reality the dual one of **dʒ**; e.g. **ledʒ** is nearer to T.O. than would be **lej** and is easy for the child to read.

(ii) Words ending *-ure* in T.O. become **-uer** in i.t.a., e.g. **meʒuer** *measure*.

Now complete the following line, by repeating the i.t.a. word:

edge: **edʒ**..

Give the i.t.a. equivalents of the following words:

ridge..	usual..
wedge..	knowledge..
beige..	treasure..

Check your results with the list given at the end of this lesson.

NOTE: When *-ion* follows the sounds of **ʃh**, **ʗh**, **ʒ**, **j**, the '*i*' is dropped in i.t.a., e.g. **næʃhon**. But in all other endings, where the '*i*' or '*e*' are not necessarily pronounced, these vowels are retained to help the transfer to T.O., e.g. **pijeon**, **speʃhial**, **speʃhiality**, **œʃhean**, **œʃheanic**.

We have now worked through all the letters of the initial teaching alphabet and you should find little difficulty in reading or writing any individual words.

Now write the following assortment of words in i.t.a., checking your answers with those given at the foot of page 50. Do not worry if you are still making some mistakes. Remember that i.t.a. is not purely phonetic and, therefore, the phonetic approximations that are closest to T.O. should always be used, except where a definite rule is applicable.

1 orange..........
2 golden..........
3 hole..........
4 money..........
5 cough..........
6 crowd..........
7 fool..........
8 clothe..........
9 while..........
10 ward..........
11 move..........
12 caught..........
13 thick..........
14 special..........
15 luggage..........
16 together..........
17 once..........
18 tune..........
19 date..........
20 beauty..........
21 full..........
22 chair..........
23 smudge..........
24 sure..........
25 thorn..........
26 examine..........
27 chemist..........
28 repaid..........
29 dictation..........
30 knocker..........

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car
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27 cemist
28 repæd
29 dictæʃhon
30 nocker

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TEST 3

When completed these pages should be detached and sent to your tutor.

(1) Write the following words in i.t.a.

such........................	worthy........................
success........................	vicious........................
upside-down........................	shoulder........................
stocking........................	stoking........................
poem........................	priest........................
nowhere........................	knight........................
matches........................	living-room........................
inadequate........................	temperature........................
instruction........................	always........................
clothes-horse........................	crocodile........................

(2) Write out the following story in T.O. Then, finish it by adding a further paragraph in i.t.a.

baŋ! ŧhe frunt dor slammd ʃhut. cristofeɹ ŧhe lɑrj jinjeɹ cat læzily ɛɛƨd himself out ov ŧhe cumfortabl ɑrm-ʧær and stretʧht hiƨ sleɛpy limƨ. hɛɛ smield and a strænj gleɛm lit up hiƨ buetifɷl orænj ieƨ. at last hɛɛ woƨ frɛɛ; ŧhe hous woƨ hiƨ for ŧhe nekst fue ourƨ. hɛɛ ran tɷ ŧhe dor and pɷʃht hiƨ hed out ʈhrɷ hiƨ œn speʃhial hœl, cut in ŧhe bottom ov ŧhe dor sœ ŧhat hɛɛ cɷd cum and gœ aƨ hɛɛ plɛɛƨd. "mɛɛ-ou!" hiƨ raucus vois ecœd round ŧhe gɑrden. in a ʃhort spæs ov tiem ŧhe gɑrden woƨ filld wiŧh cats ov aull different culorƨ, ʃhæps and siezeƨ, ɛɛʧ wun runniŋ aƨ fast aƨ hɛɛ cɷd tɷ join cristofeɹ'ƨ pɑrty.

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(3) Write out the following passage in i.t.a.

It was a fine, sunny morning and Eddie didn't want to go to school. He dawdled along the pavement, scuffling his feet and swinging his satchel round and round over his head. A distant clock started chiming: nine o'clock. "Good," muttered Eddie, "I'm late. In fact I'm not going. I'm going fishing instead." Just then he heard behind him the sound of running feet and a shout, "Hey, Eddie, hurry up! We're late." It was Pete, his closest friend.

"I don't care," said Eddie. "I'm going fishing."

"Really!" said Pete. "But you'll get into awful trouble." He thought a moment, then, "I'm coming, too," he cried. "It's far too hot to work."

So the two boys turned round and raced off in the other direction, bent on the pursuit of pleasure and with little thought of the consequences.

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LESSON 4

How to Spell in i.t.a.

Probably the most important of all of the many advantages of the initial teaching alphabet is its elimination of spellings which will inevitably mislead the learner. The alphabet itself is largely self-explanatory, and a sound knowledge of the 44 characters enables one to read or write any word in the English language. However, there are bound to be some occasions where alternative forms in i.t.a. would be equally acceptable to a teacher, because no less easy to read. The teacher will naturally wish that a universal standard of i.t.a. spelling is maintained in order to avoid confusing the child with spelling variations, and to aid the look-and-say recognition of words. Sir James Pitman has consistently announced that he has given the free use of the alphabet to the world on condition that those who publish books in i.t.a. should help the teacher and learner by printing the standard i.t.a. characters and spellings. Nothing would be more disastrous for the child or, for that matter, the teacher, who on changing schools finds a different alphabet and spellings in use, or on reading a variety of books, has to cope with varying spellings. Since the alphabet has been freely offered in this way, it may be assumed that it is a publisher's duty to employ it without change and the customer's right to expect that he shall, in fact, so conform. Moreover the spellings have been carefully chosen to ensure that the form chosen shall be the nearest to the T.O. form, and therefore helpful at the transition, while yet being easy to read.

The standardisation of i.t.a. spellings has necessarily involved certain principles directed to ensuring an easy transition with no sacrifice of ease in learning to read. These have been listed below; these should enable the teacher to maintain a high degree of uniformity when writing in i.t.a. in the classroom. However, the learner should never be reprimanded for using other *rational* spellings that do not quite so much resemble the T.O. form by conformity to the i.t.a. standard.

The Principles of Spelling in i.t.a.

(1) y is used in i.t.a. where in T.O. it represents either the sound of '*y*', as in: **yes, yellœ**; or that of *i*, as in: **typical, funny**. Similarly **i** is used wherever in T.O. it represents either sound, as in: *Spaniard, ill*. This retention of y and i is clearly a valuable aid for the transition to T.O.

(2) r is retained in i.t.a. in all words such as **car, armour, for, corset.** It is almost invariably sounded when the next word begins with a vowel, e.g. **the car is at the door**, **coronet**, and there is no reason why any learner should have any difficulty in reading it in that form—to which he must eventually transfer.

(3) The past tense is represented in i.t.a. by **t, d** or **ed**, according to pronunciation:

taut, fæld, wonted.

(4) **g** must be added after **ŋ** in words where the **g** is heard:

fiŋgeɼ, iŋgliʃh, loŋgeɼ

(5) When the characters *e*, *i*, *u* and *y* combine with *r* to represent the stressed sound *er*, the character **ɼ** is used in i.t.a. The character for the vowel preceding **ɼ** always remains unchanged:

heɼ, stiɼ, fuɼ, myɼɼ but **very, stirrup, curry, myriad.**

When these four characters combine with **r** to represent the shorter, less stressed sound *er*, the character **ɼ** is also used:

mutheɼ, eliksiɼ, arthuɼ, martyɼ

Note that **ɼ** is never used in words where a vowel sound immediately follows the *r*:

every, different, literatuer,

and that where there are two **r**'s in such words in T.O. the second of the two is printed in i.t.a. as **r** and the first as **ɼ**:

eɼriŋ, stiɼriŋ, demuɼriŋ.

(6) Double consonants are used in i.t.a. wherever they appear in T.O.:

letteɼ, happy, lollipop, baull

(7) Words ending in *-ure* in T.O. become **-uer** in i.t.a.:

pictuer, treʒuer, ʃhuer.

(8) If *oar*, *oar-e*, *or*, *or-e*, *oor*, *our*, *our-e* appear in T.O., as in *coarse*, *store*, *door*, *for* or *four*, then use **or** in i.t.a. Equally when *or* occurs as in *foreign* or as *orr* as in *horrid* use **or (orr)** in i.t.a.

for *for*, **bor** *bore*, **or** *oar*, **cors** *coarse*,
hord *horde*, **for** *four*, **cors** *course*,
florin *florin*, **sorry** *sorry*.

(9) c and k have the same sound value in i.t.a., and their use is determined by the spelling of the T.O. words:

kiŋ, cat, tæk, occur.

When the combination *ck* occurs in T.O. use **ck** in i.t.a.:

back, duck.

(10) *qu* in T.O. gives the sound of *kw* or *k*. When *kw* is heard, use **kw** in i.t.a.:

rekwiem *requiem*, **kween** *queen*, **ekwæʃhon** *equation.*

When the sound of *k* alone is heard, use **k** or **ck**:

kee *quay*, **lacker** *lacquer.*

(11) For *x* in T.O., use ks or gƨ in i.t.a.:

aks, foks, eksit,
egƨampl, egƨactly.

(The preference for **ks** rather than **gƨ** in words like *exit* is justified by pronouncing dictionaries. Moreover, the shape of **k** somewhat resembles that of **x**, whereas that of **g** and **x** are very dissimilar.)

(12) **t** is retained when it comes before **ȼh**:

wotȼh, fetȼh, catȼh

(13) *t* and *d* are also retained where they occur in T.O., and are so spoken by many even if not by all speakers:

often, dustman, cristmas, nestliŋ (noun)
handcuff, wednƨdæ—but:
nesliŋ (participle), **crisen, haŋkerȼhif**

(14) When *dg* and *dj* occur in T.O. giving the sound *j* the combinations of **dʒ** and **dj** are used in i.t.a., thus providnig a close visual relationship with the T.O. spellings:

edʒ, lodʒ, judʒ.
adjust, adjuetant.

(15) If a syllable is unstressed and thereby is heard as the *schwa* or the *schwi*, the T.O. spellings are not to be altered:

schwa	schwi
about	ekwætor
enuf	ærea
obæ	ante
upon	sundæ
wꝏd	dœtæj
portsmouȶh	reality

(16) Where in T.O. after **ʃh**, **ʒ**, and before **-on** the *i* (though sounded as **y**) is nevertheless spoken with no more than a 'glide':
before **-on** the *i* should be dropped:

næʃhon, viʒon.

After **ʃh**, **ꞓh** or **j**, and before *-on*, *-al*, *-an*, *-ence*, *-ent*, *-ous*, the **i** or **e** should be retained:

escutꞓheon, surjeon, pijeon, œʃhean, gorjeus, speʃhial, jenʃhian, pæʃhiens, græʃhius

Not only is the 'glide' often heard more strongly but there are sometimes also derivatives—**speʃhiality, œʃheanic**—in which the 'glide' becomes a full syllable.

(17) **ue** is generally used in preference to **ꝏ** in words in which *u* occurs in the T.O. spelling, e.g. **suet** *suit*, **juen** *June*.
But **ꝏ** is used in the following cases:
After the sound of *r* in *u-e* spellings: **rꝏd** *rude*.
After the sounds of *r* and *l* in *ue* spellings: **trꝏ** *true*, **blꝏ** *blue*.
After the sounds of *r* and *l* in *eu* spellings: **rꝏmatizm** *rheumatism*, **slꝏŧh** *sleuth*.
After the sounds of *r* and *l* in *u* spellings: **crꝏsifie** *crucify*, **illꝏminæʃhon** *illumination*.
After the sounds of *r* and *l* in *ui* spellings: **frꝏt** *fruit*, **slꝏs** *sluice*.

i.t.a. is what linguists call a diaphonic*—that is to say, reading—system. It is not, and was not intended to be, a phonetic system—that is to say a writing system in which the speech of a *speaker*, whether the writer or another, is recorded by characters. Rather is it a reading system in which the characters on the page give a strong enough clue to the reader to enable him to identify that word in context.

For all listeners, and so for all readers, the words **sœldier** and **kwestion** illustrate the point that all of us who do not *in fact* speak these words as here printed are able nevertheless to identify the words. Similarly for the words **sor** (sore) and **sau** (saw), **bom** (bomb) and **bɑm** (balm), **bꞷk** (book) and **buck** (buck)—those who speak these words without the meaningful difference which other speakers maintain in their speech, are able to recognise them when spoken or written in forms different from those they would normally use and might expect.

i.t.a. is thus a consistently reliable guide to a pronunciation that is easily identifiable. The factor that has influenced the choice between alternative spellings has been the desire to make the transition as easy as possible at every stage by preserving as much as possible of the traditional form. Thus all the above principles are designed to aid the learner in transferring to T.O. while making every word easy to read during the earliest stages of reading.

You may find the section on writing and spelling in i.t.a. and the lists which appear in *A Parents Guide to ita: Some Questions and Answers* a further help.

**Diaphone* Professor Mario Pei, Ph.d., *Glossary of Linguistic Terminology*, Columbia University Press, New York. 1. All variants of a phoneme occuring in all the utterances of all the speakers of a language (French tongue-trilled as against uvular R) (Webster 111). 2. A phoneme of one dialect corresponding to but phonetically different from that of another dialect (British and American sounds of O in *not*, *lot*, *pot*, or of R in *very*).

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TEST 4

When completed these pages should be detached and sent to your tutor.

(1) Write out the following words in i.t.a. without referring to previous work:

he..............................
back..............................
by..............................
do..............................
first..............................
little..............................
much..............................
right..............................
where..............................

that..............................
call..............................
came..............................
could..............................
her..............................
look..............................
old..............................
there..............................
who..............................

usual..............................
station..............................
illumination..............................
work..............................
junior..............................
patiently..............................
crayon..............................
Christmas..............................
handkerchief..............................

(2) Write out the following phrases, which are based on the 100 most frequently occurring words, according to McNally & Murray *Key Words to Literacy:*

You or I..............................
They said so..............................
I must go now..............................
There and then..............................
Whom will you see there?..............................
I come in now and then..............................
All went well..............................
Look out!..............................
Someone or other will do it..............................
Come and get it..............................

(3) Transliterate the following:

Once upon a time, a Queen sat sewing by her window.

It was winter, and as she looked out to watch the snow flakes falling, she pricked her finger.

When the gentle Queen saw how pretty the drops of her red blood looked against the snow she cried, "Ah, how I wish I might have a baby all red and snow-white, and with hair as black as ebony, as black as my sewing frame."

The gentle Queen's wish was granted, but alas, she died. Snow-White grew into a beautiful young girl. She was so lovely that the new Queen hated her, and made Snow-White scrub and clean all day.

Now the proud Queen had a most wonderful mirror. Every time she stood before it she would ask it the same question:

"Oh mirror, mirror on the wall;
Who is the fairest of us all?"

And the mirror would answer:

"Thou art the fairest, Lady Queen."

This pleased the Queen, for she knew the magic mirror always spoke the truth. But Snow-White was growing up; her skin was soft like the petals of a rose, and her hair was ebony black. She was becoming far, far more beautiful than the Queen.

Then one day, the Queen asked her magic mirror:

"Oh mirror, mirror on the wall,
Who is the fairest of us all?"

And the mirror replied:

"Thou wert the fairest, Lady Queen,
Snow-White is fairest now, I ween."

So angry was the Queen when she heard the mirror's words that she turned yellow and green with envy.

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i.t.a. Correspondence Course

LESSON 5

Teaching Reading with i.t.a.

When the i.t.a. experiment first began, teachers were encouraged to continue teaching in their customary fashion: an approach appreciated by many teachers because they found that they had quite enough to do in coping with one major change at a time. If you are doubtful about your ability to adjust your teaching methods while learning to use i.t.a., it is wise to keep to the teaching methods you have found successful in the past, at least for the first term or first year of personal commitment.

This does not mean, however, that you will remain fully content with the methods you have always used. i.t.a. opens the way for new and exciting variations of method and discerning publishers will in time realise the potential the new medium has to escape from the restrictions of controlled vocabulary and to offer an approach that enlarges the conceptual and verbal horizons of the child. The total process of communication should thus be enhanced.

In this lesson we are going to describe a number of activities that are essential to the growth of reading and communication skills. Most of these will be familiar to you, but with some you may care to experiment. You would be unwise to rush into all these new approaches and techniques at once, and the best results will be obtained if you critically examine the new technique and slowly integrate it into your existing teaching programme.

Whatever happens you should read this lesson again after a period of time teaching with i.t.a.; you will then find that some of the suggestions will have much more significance after some practical experience.

As you will recall from the opening lesson, the reading process involves three specific areas of skill-training which the teacher must provide for each child. Let us now examine the contribution each of these has to make to the development of the concept we call "reading". We are concerned not so much with placing a book in front of a very young child, but rather in offering experiences that nurture pleasurable and meaningful linguistic growth. We should help the child to realise that reading is other people's talking written down and writing is his own talking written down. The age of starting formalised instruction in reading should be influenced by the acquisition of visual, auditory and language skills more than by the consideration of age of entry into school: the latter being a political decision. In the case of a linguistically deprived child, deep significance should be attached to the contribution of teaching situations that help the child to understand what reading is all about. To him reading appears as a school-centred subject for which he relies on his teacher for inspiration and explanation; compare him with the child from a fortunate home environment where incidental pre-reading experience is "not so much a subject, more a way of life".

Developing Language

i.t.a. is a much easier medium for the child to work with, but no child can understand reading until he has become acquainted with a number of concepts and has learnt to use words meaningfully, i.e. to apply them to given situations and experiences in the form of sentences. This emphasises the need to encourage children to talk, to develop their spoken and auditory vocabularies which are vital to an appreciation of pronouncing words. In fact, they should be learning to talk their way through words. If a child is to comprehend the printed code successfully, he must perceive the components of language structure —i.e. words—as wholes. Teachers promote such situational experience through encouraging the child's dramatic play and conversation. The child can be lead to "read" pictures in which he can observe the sequential development of plot structure, becoming personally involved with the characters by being asked to describe what can be seen, what can be heard and how he would react in a similar situation. The teacher can ask the child to find the main idea in a sentence and to predict the possible outcome of the story. In order to develop vocabulary fully and thus aid concept formation, you must endeavour to extract from children as many facets of meaning as possible. What does an object look like? Does it have a distinctive sound, feel or smell? Can you taste it? Has it any relationship to other things or possibly to the child himself? How does it work?

Can it be useful or harmful? What other specific characteristics does it possess which highlight significance?

It is important to display pictures both of situations that the child is likely to have experienced in real life and of second-hand experiences—those that the child meets through books. In this respect the case for the teacher reading stories to children can never be over-stated. Through listening to carefully articulated speech with its intonation, expression and phrasing, the child is offered an avenue for learning the meaning of words and sentences coupled with emotional identification. To increase word memory one can give the child directions to perform certain tasks, increasing these as time goes on.

It is only when a child possesses an awareness and appreciation of general word-patterns that the teacher can commence developing individual ability to hear, isolate and reproduce required phonetic sounds in speech.

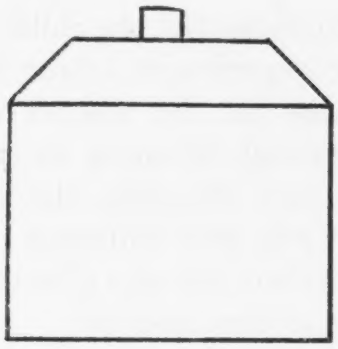
A child has to learn to discriminate between significant differences in visual and auditory patterns. There must be a considerable amount of training to show the child how and what to distinguish. The fact that i.t.a. presents the visual and auditory units in a consistent, reliable relationship does not lessen the need of this element in the training programme. However, the activities become more fruitful because with i.t.a. the processes of analysis and synthesis are greatly simplified in comparison with T.O., and the acquisition of the one helps in the acquisition of the other.

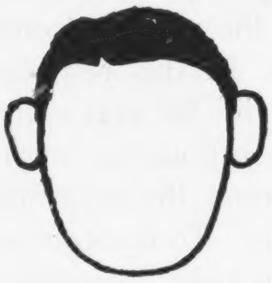
Visual Discrimination

At first offer the child activities aimed at developing gross visual discrimination through getting him to identify and match pictures of items within his experience. Later stages should involve matching patterns and discovering similarities and differences between these, leading up to situations that call for fine visual discrimination emphasising size, colour, configuration and direction. Two additional aspects are fundamental to the reading process. One is the development of eye movements in a left-to-right sequence. The other is the development of visual memory. When the child has shown that he can discriminate between shapes, he can then proceed to matching characters with characters, words with words, and sentences with sentences even if all these are as yet meaningless to him.

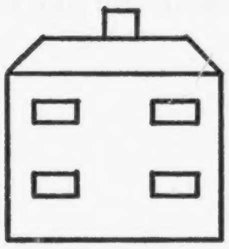
To illustrate these points here is a sequential programme of activities.

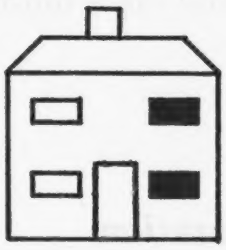
I Which is the house?
Which is the face?

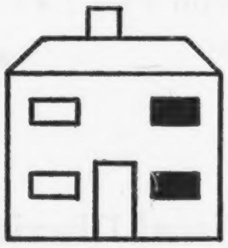




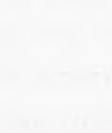
II Let us now build up
the house and face.

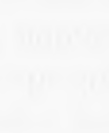


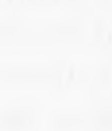


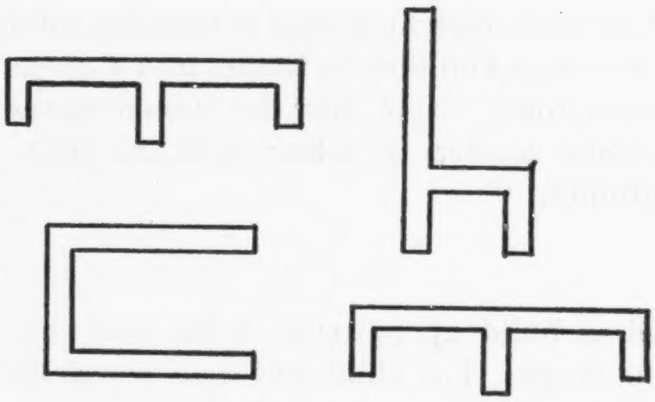


III Which two houses are the same?
In what ways are they the same?
Which one is different?
Why is it different?
(If the child cannot illustrate similarities and differences verbally the teacher must encourage him to mime or finger trace.)
Which man has black eyes?
Which man is unhappy?

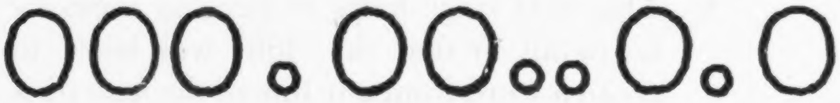




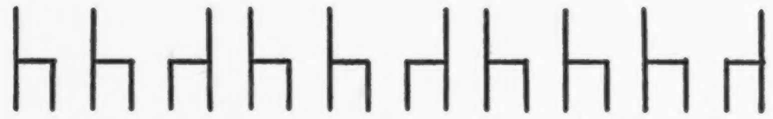




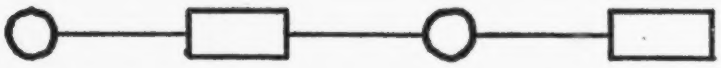
IV Match the same shapes.
Draw one other that looks different.



V Can you find the big circles?
Now show me the smaller ones.

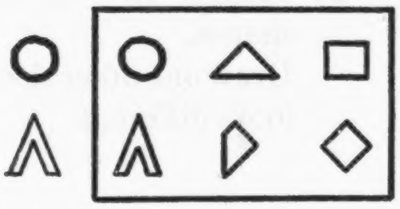


VI Which way do you face when you sit on this chair; now this chair?



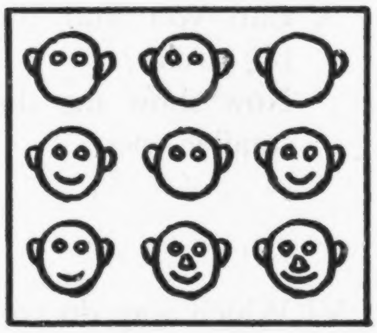
Left to right sequence — complete the pattern sequence.

VII First build up a jig-saw on either a flannelgraph or black-board. Show the children how this is done in slow motion, laying emphasis on the picture, rather than the outline of the wood, demonstrating each part's relationship to the total picture. Then ask a child to supply a missing piece. Finally the child can be invited to build up a complete puzzle picture on his own.

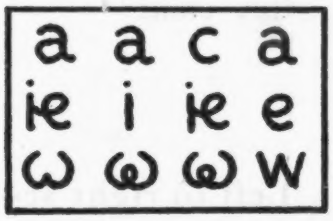


VIII Use tablet matching trays to train the child to extract and then fit shapes into a given background. Note that the chosen pieces should contrast in colour with the background.

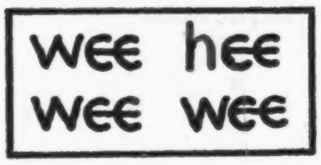
IX Use mosaics to allow the child to build up patterns of his own construction, the child selecting the shapes. The child will then reveal his knowledge of particular shapes through the process of selection.



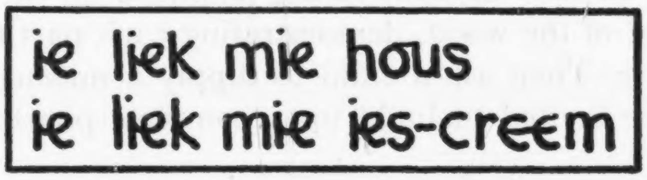
X This next stage helps to develop memory for detail so that the child will learn to recall a word from one line to the next on a page of print. Find the item that is different. Note each line is made up of items from the lines above.



XI Find the ones that are the same, mark them—find the ones that are different, mark them.



XII Mark the same words with a √. Mark the other word with a X.



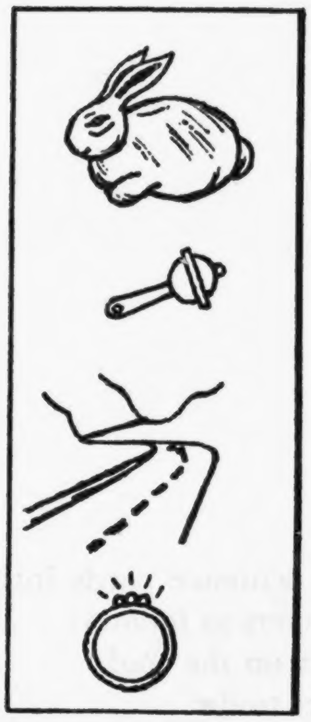
Mark the ie in each line.

Auditory Discrimination

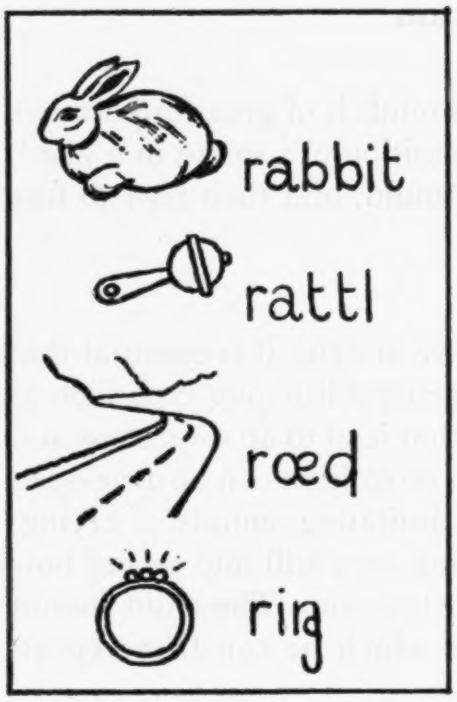
Training children to discriminate between sounds is of great importance in their learning to read. A child has to realise the position of a sound in a word, its connection with the preceding and succeeding sound, and then how to fuse it and other sounds into a complete speech word.

At the earliest stage of auditory discriminative activity it is essential that each child should recognise and enjoy sounds of a general listening type such as action noises and distinctive environmental sounds that lead to an awareness and appreciation of pitch, frequency and intensity. This recognition can be developed by such activities as listening to, identifying and imitating sounds of crying, humming, whistling, shutting doors, or by remaining very still and seeing how many sounds can be heard inside and outside the classroom. The child should listen to the teacher tapping rhythmic movements which he can then repeat.

When teaching a child to identify sounds in words a procedure worth considering is:

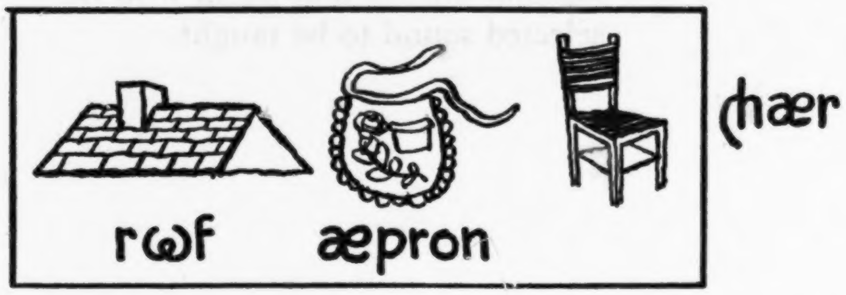


(a) To build up a picture that contains familiar objects that begin with the selected sound to be taught.


rabbit
rattl
rœd
riŋ

(b) To associate the sound with a symbol.

(c) To illustrate the sound in its initial, medial and terminal positions in other words.

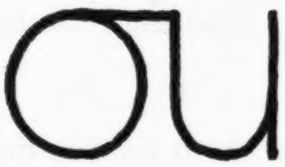

rωf
æpron
chær

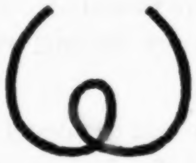
(d) To build up sentence cards introducing characters as follows:
ŧhe ræn rattlz on ŧhe rωf.
æt bɷiz ɑr læt tωdæ.

Difficulty can be experienced with introducing consonants first, as there is often a tendency for the child to add a neutral vowel which distorts the true sound and interferes with the blending process. If you observe the natural flow of pronunciation, you will appreciate that the consonant must be combined with a vowel, to avoid the intrusion of extraneous sounds as well as help with blending. With i.t.a. one is better able to do this with a complex range of words. It is suggested that you teach the vowel sounds first and use first-hand experience to evoke the required speech pattern. The following examples illustrate the technique:

"It was a hot, summer's day. The windows in Paul's classroom were wide open. In flew a wasp. He flew round and round the room. He saw Paul's desk. The wasp was tired of flying and wanted to rest. He landed on Paul's desk. Paul looked to see if teacher was watching. No, she wasn't. He picked up a book and tried to hit the wasp. He missed the wasp who had flown away. But now the wasp was cross with Paul. Paul had tried to hurt him. The wasp flew round the room and when Paul was not looking he landed on his neck. This is what the teacher heard Paul call out".

"Sally had asked Father Christmas for a new doll. On Christmas morning, she woke up and rubbed the sleep out of her eyes. There at the bottom of her bed she saw a big parcel wrapped in Christmas paper and tied up with shiny tinsel. She scrambled out of bed. She picked up the parcel, tore off the tinsel, ripped open the paper and there was the new doll. Her mother was standing in the doorway. This is what she heard Sally say".





Teacher then illustrates the character sound on the blackboard.

For the older child, one can devise tapes that combine auditory discriminative training with the teaching of the characters. Here is such a tape.

"The Story of SH"

"What does your Mum say when she does not want you to wake the baby? . . . yes . . . SH . . . Listen to this soldier shouting on parade (insert recording). What a loud voice . . . We say he is shouting . . . SH-outing . . . Hear the sound of SH . . . It comes at the front of the word shouting . . . Can you give me a word that has SH at the front of it? . . . Listen again to this sound (insert recording) . . . That was a boy diving into a swimming pool . . . He did make a splash . . . spla-SH . . . Can you hear the SH sound this time? . . . Does it come at the front of the word? . . . Listen carefully . . . Spla-SH . . . Does it come at the end of the word then? . . . Give me another word ending with SH . . . Now let's listen to the wind rushing through the tall trees . . . Can you hear the wind saying SH . . . SH . . . this time? . . . Ru-SH-ing . . . Does the SH come at the front of the word? . . . Rushing . . . Does it come at the end then? . . . Does it come in the middle of the word? . . . Now look at the i.t.a. corner and watch your teacher pick out the shape that makes SH."

It is suggested that, following the introduction of the vowel sounds with this story approach, the consonants can then be taught blended with these vowels. Some teachers have dispensed with the idea of the alphabet being hung round the walls of a classroom as there is a likelihood of it becoming like wallpaper, taken for granted. They have replaced these alphabet cards with a Sound Corner where the i.t.a. characters are placed after being introduced; the teacher uses this area for displaying word-building techniques as seen below.

On the sound corner board you first place the vowel characters.

ie ou ꝏ æ ϵϵ.

Note: The previously mentioned stories can be illustrated under each character to aid recall.

Above each vowel you write or place those consonants used in the words as introduced, for instance, in *Book* 1 of the *Downing Readers*.

l m s h r k ɖ c p
ie ou ꝏ æ ϵϵ

Each day you should spend a little time allowing the children to listen to the sounds that you make when pointing out the characters in turn on the black-board. To increase the interest level try a range of inflection in the voice.

lie	**lou**	**lɷ**	**læ**	**lee**
mie	**mou**	**mɷ**	**mæ**	**mee**
sie	**sou**	**sɷ**	**sæ**	**see**

By teaching the blend of the consonants with the vowels to make a single sound pattern, you will help the child with elementary fusing skills and minimise the chances of his adding the neutral vowel sounds.

The way is now clear to build complete words, as you are not being impeded by the spelling of the words as you would be if they were in T.O.

lie . . . k	**læ . . . d**	**lee . . . p**
mie . . . s	**mæ . . . k**	**mee . . . l**
hied	**hous**	**hɷp**

A more advanced type of activity involves the explanation and detection of rhyming sounds in both verse and prose. The teacher can further this by:

(i) an auditory approach.
(ii) an auditory combined with visual approach.

(a) Asking the child to choose a word from a list that rhymes with a given word:

foks **fan** **boks** **fiet**

(b) Asking the child to find a pair of rhyming words from a given list:

stand **ʃhout** **stick** **band**

(c) Asking the child to select a word that does not rhyme in a given group:

doun **toun** **goun** **round**

It should be noted that all these visual and auditory discriminative activities are best offered concurrently to the class so that a well-balanced programme can be designed to fit in with the language teaching. You may, in fact, wish to carry on some of these activities while the children are learning the words of the introductory book. The main point to realise is that this pre-reading experience is never wasted. It may be hard to measure in terms of objective testing procedures, but the real danger comes if one assumes that a child has had this experience in and out of school environment. It is much better that you should develop these skills fully and delay introducing books "to be learnt" than to have a child neither enjoy nor realise why he is "reading".

Presentation of Vocabulary

At present the only reading scheme written specifically for introducing i.t.a. is the *Downing Reading Scheme*. In the initial look-say stage, words should be related, if possible, to situations that can be illustrated in picture form. To develop word concepts a child should match word cards to various objects in the room: desk, table, chair, window. From this it is easy to lead on to objects and to actions in other situations using pictures and words even in the class reading books. Encourage children to match flash cards and pictures, aiming to build up short phrases or sentences with individual cards.

Here is a suggested approach for presenting vocabulary. Remember to emphasise the word in context rather than in isolation, by showing it in sentences wherever possible.

(1) Call attention to the new word by showing the *Large Wall Picture*. Ask pupils to guess the word. Volunteer it if the answer is not given soon.

(2) Emphasise the context of the word by talking about the picture. Use the new word as many times as you can in discussion, giving the children the opportunity to use the word.

(3) Point out the word as it appears in the sentence that you have cut out from the *Large Sentence Book*. Read the sentence and let the children read it, framing the new word with their two hands.

(4) Place the *Large Word Flash Card* on the *Wall Picture* and give the children practice in identifying it. Point out phonetic elements that will make the word easier to recognise and remember, such as an initial sound already met in several words, or rhyming vowel sounds.

(5) Use the *Large Word Flash Cards* in a number of different contexts (using *Auditory Discrimination Cards*), or use known vocabulary and print the word on the blackboard in several sentences.

(6) Give flash card drill to reinforce the word until it is learned thoroughly.

The *Books 1–4* and *Revision Book A* of the *Downing Readers* are designed for the absolute beginner. These five books contain a vocabulary of only 52 words which are introduced at a controlled rate that is gradual enough to permit a look-say approach. Certain phrases, however, are repeated frequently to emphasise the phonetic relationship between words. In *Books 1* and *2* the phrase is repeated so that the child may work out for himself the constant value of ie in various speech words. This would be difficult in T.O., even if the books kept to a stilted and unreal vocabulary.

All new words introduced in each of the *Downing Readers* are given at the back of each book and by discussing each picture and page opening you can help the children to read for comprehension and not just to repeat words from memory as meaningless symbols.

A suggested approach could be:

Introducing Book 1

Point out that this book is about a little boy and how he feels about the things around him: it is all about his feelings. Suggest to pupils that if they read carefully, they will find out how he feels about his house, his mother and the other things around him.

	Page 1 **paul**
Introduce **Paul:**	What season of the year is it and how can you tell from the way he is dressed? How old is he? Discuss how his clothing differs from your children's clothing.
	Page 2 **his hous**
Introduce **house:**	It is a modern house. How many floors, rooms do you think it has? How is it different from your house?
Introduce **his:**	Put across the idea that Paul lives in this house. It is his house. Which room do you think is his? Use the picture of Paul to demonstrate his hair, his mouth, his nose, his trousers.
	Page 3 **paul sed "ie liek mie hous".**
Introduce **said:**	Point to the quotation marks. Say, "These marks mean all the words between them are what Paul *said.* Paul said the words between this mark and this mark".
Introduce **I:**	The children will easily learn this word by its distinctive appearance.
Introduce **like:**	Use picture cards as for *his* to make sentences: *I like* (*ice-cream, dogs*), etc. Ask who can read each sentence. Invite children to tell what they like best.

Introduce **my**:	Let children talk about their things using the word *my* as much as possible.
	Page 4 **ies-creem**
Introduce **ice-cream**:	Show the *Large Wall Picture* and ask what is in the dish. Discuss types of ice-cream.

Revise Pages 1–4

Write: "**ie liek mie ies-creem**."

"A part of each of these words is the same.

What is the same in each of these words?"

Ask the child to frame the symbol in each. Write **ie** on the blackboard and ask class to identify it—then write **m** in front of it and ask what word has been made.

In *Books 5–8* and *Revision Book B* a vocabulary of a further 50 words is introduced and paves the way for a more formalised phonic approach. Until the child has mastered the relationships of character to sound he should be given maximum help in the development of look-say skill by the frequent use of flash cards and sight techniques. Then, if the characters have been taught in relation to the speech patterns of the words in context, the child can be helped to master an increasing number of new words by phonic application. During this stage the children should be encouraged to try word-building on their own with the small letter cards and can be encouraged to form simple sentences in their writing activities. In general the teacher is advised not to teach formal word-building until *Book 4* has been completed. From *Book 5* onwards the teacher can direct children's attention to the analysis and synthesis of words according to constituent characters. Always remember that the reliability of i.t.a. is helpful for teaching phonics and equally the consistency and repetition of word-patterns greatly increase the efficiency of the look-say approach. Creative writing will also provide a strong incentive for mastering the relationship between character and phoneme.

The Transfer

If you intend working with the *Downing Readers* you will see that *Transfer Books* have been included in the scheme. The two *Transfer Books* are printed entirely in T.O.

The vocabulary has been restricted so far as possible to that used in the *Downing Readers Introductory Series* and *Vocabulary Extension Series*, but new words have been introduced where necessary to vary the subject matter. In the first story the whole vocabulary has been restricted to words whose T.O. shape is either identical to their i.t.a. shape or differs only in the splitting of a digraph. The second story uses words that occur frequently in all printed material but present transfer difficulties. This story gives such words a high rate of repetition.

As the child progresses through the books, the vocabulary becomes increasingly more difficult, until he is coping with shapes in T.O. that are very dissimilar from their counterparts in i.t.a. By the end of *Book 2* all the T.O. capital letters, whose shapes differ from their lower-case counterparts, have been introduced, and the child should be equipped to tackle the normal T.O. reading matter intended for the 6–8-year-old.

You will recall from the opening lesson that one of the reasons for a child easily transferring to T.O. is to be found in the close resemblance of the top coast-line structure of both i.t.a. and T.O. Possibly the more significant point is that before a child transfers, his eye-movements should be mature enough to read or sweep along the top coast-line, and this in turn presupposes that linguistic competency is synchronised with mechanical reading accuracy. This means that a child is reading by thought-units, only relying on minimal cueing in the word-shape; i.e. using an advanced skill of contextual clues, whereby one anticipates the words or reads round the words as they occur in continuous prose. To achieve this end it is desirable, if not essential, that the transfer should never be forced, but that the child should be offered a wide range of literature, now contained in the book corner material. Thus the child is allowed the opportunity to gain competency at his own individual rate of learning through experience. You will be surprised at the easy way in which the transition is effected and, in fact, we believe that the transition is under way from the moment that a child begins to appreciate the reading process, whilst still learning with i.t.a., incorporating as it does the absorption of many words in traditional spelling which the child is exposed to both inside and outside school.

How does the teacher know when a child is ready for transition? You may very well see a child just pick up a traditionally printed book and read it, but his readiness is more likely to be observable in his fluent and meaningful reading in i.t.a. This is revealed by the speed, phrasing, comprehension and confidence of the child's performance. Teachers aim to transfer children after a year's reading instruction although for the slower and linguistically deprived child this will take longer. The child ordinarily achieves transition without any special instruction. It is helpful, however, for the teacher to explain about capital

letters, and certain common words with irregular spelling. Some teachers have found it an advantage to transfer a child by offering the T.O. version of the book he has just read in i.t.a. or transfer to a T.O. level slightly below the i.t.a. level. You will naturally be a little uncertain until you see your children transfer. Once this has been achieved, you will be fascinated by the way in which a child's brain accepts the change of medium without detriment to the enjoyment and understanding of reading.

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Course No.:

TEST 5

When completed these pages should be detached and sent to your tutor.

(1) Write the following words in i.t.a.:

1 forward
2 cycling
3 literature
4 surely
5 equally
6 equinoxes
7 mackerel
8 luxury
9 exuberant
10 handful
11 matchless
12 postscript
13 potato
14 judgement
15 pleasure
16 fictitious
17 stationery
18 cruel
19 fruit
20 beautiful
21 inanimate
22 efficiently
23 tackle
24 yearn
25 illuminated
26 suit
27 suet
28 future
29 your
30 thorough
31 surcharge
32 vacancy
33 propulsion
34 progeny
35 falsehood
36 idealistic
37 stooge
38 fizzy
39 whether
40 authenticate
41 outrage
42 enjoyable
43 lingering
44 differed
45 optional
46 pneumatic

(2) Write in i.t.a.:

1 At break of day

2 At dead of night

3 Fight the good fight

4 Safe and sound

5 Near and far

6 Ice and snow

7 Food and drink

8 Friend and foe

9 Mother and father

10 Boy and girl

11 Custom and usage

12 The voice of destiny

13 A book of poems

14 Rise and fall of the Roman Empire

15 Seed time and harvest

16 The boot is on the other foot

17 Ringing the New Year in

18 Searching for his tooth brush

19 Of such is the Kingdom of Heaven

20 Whether you are willing or not

21 A little knowledge is a dangerous thing

22 Azure skies/smile awhile

23 Stock Exchange Quotation

24 Qualification as a Teacher

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(3) Write in i.t.a.:

And seven days he walked through it,
on a path which few can tell;
for those who have trodden it,
like least to speak of it.
—Charles Kingsley.

I know a bank where the wild thyme blows,
Where ox-lips and the nodding violet grows;
Quite over-canopied with luscious woodbine,
With sweet musk roses and with eglantine.
—Shakespeare.

(4) Describe briefly the approach you use to gauge a child's readiness to commence "reading a book".

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(5) Describe how, if at all, you might vary from past organisational procedures because you will be using a new medium.

(6) Do you favour a look-say, phonic or eclectic approach to the teaching of reading? In what ways, if any, do you anticipate an improvement in your approach if you use i.t.a.?

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i.t.a. Correspondence Course

LESSON 6

Children's Writing and Spelling

it is neerly tiem for mueviŋ up in our scuel and the top class ar mueviŋ intw our davidz scuel which is the junior scuel.

Sheila

4 years 11 months.

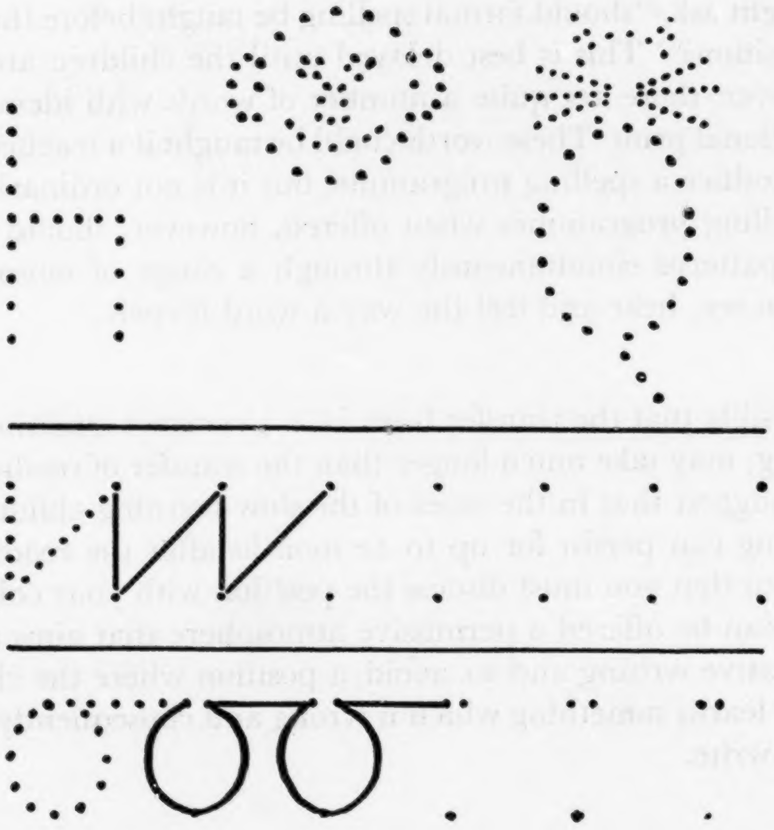
Writing

A child's writing activities play an important part in his learning to read. Thus it is necessary to encourage children to write in the earliest stages and to give them as many opportunities as possible for inventing and writing their own stories: practice in composing rather than copying. You will find i.t.a. produces a marked improvement in the standard of creative writing, since it encourages self-expression by removing the inhibiting effects of an inconsistent orthographical form, and thus allows the child to spell what he hears. As soon as the child starts to write, he will reinforce the link between the shape and the sound; this brings incidental improvement in his reading fluency.

Are the characters difficult for the children to form? In the main, if you look carefully at specimens of very young children's calligraphy, you will see that children find the majority of the augmentations reasonably easy to form. Indeed, some of the retentions, such as 'o', 'e' and 'i', can prove more difficult for a child because of his inability to control accurately the finishing point in relation to the starting point. You will observe from the specimen of Sheila's writing that the character æ, with its two synchronised circular movements, can prove to be the most difficult character for a child to write. Experience has shown that the best results are obtained if from the beginning the child is trained into good habits of eye-hand-motor-co-ordinational movement; these are basic to later character formation.

It is wise first to let the child trace massive circular and straight line movements in the air and with brushes and paint on paper. To help further the children's co-ordinational development, it is suggested that you use the connected dot principle, e.g. incorporate straight lines, lines at a tangent, circular movement, through to a smaller range of movement and complete the process by asking the children to complete rows of patterns like those shown opposite. This latter activity helps reinforce a left to right directional orientation.

When showing a child how to form the characters you should follow the diagrams given in lessons 2 and 3 as these represent the easiest way of doing so.



Spelling

As soon as children are allowed to write, the teacher will have to decide on her attitude towards their spelling. The first thing to remember is not to destroy or lessen the child's desire to communicate by unnecessary corrections to spelling. Normal infant practice supports such policy and the demand for rigorous correctness is usually left till a later stage. From what you have already seen of i.t.a. you must realise that numerous i.t.a. words could be written in more than one way. Corrections that simply bring a word into line with accepted i.t.a. spelling cannot in the initial stages be justified. While using i.t.a. the basis for correction should be to show the child that he is using a character incorrectly through a misunderstanding of its sound value, e.g. fɑrm spelt fam, or to bring his spellings closer to T.O., e.g. correct litl to littl. If a child spells some words in i.t.a. in an unusual, but recognisable way, and if the correct i.t.a. spelling does not resemble the T.O. spelling, then it would be a waste of time to teach the correct i.t.a., e.g. juj for judʒ.

You might ask, "should formal spelling be taught before the children have made the transition?" This is best delayed until the children are reading T.O. fluently. However, there are quite a number of words with identical spelling in i.t.a. and traditional print. These words could be taught if a teacher is particularly anxious to introduce a spelling programme; but it is not ordinarily encouraged. Systemised spelling programmes when offered, however, should always seek to present word patterns simultaneously through a range of sensory channels so that a child can see, hear and feel the way a word is spelt.

It is possible that the transfer from i.t.a. to correct traditional spelling, in a child's writing, may take much longer than the transfer of reading skills. There is evidence to suggest that in the cases of the slow-learning children, this period of mixed spelling can persist for up to 12 months after the reading transfer. It seems likely then that you must discuss the position with your colleagues so that these children can be offered a permissive atmosphere that aims at maintaining the level of creative writing and so avoid a position where the child is made to feel that he has learnt something which is wrong and consequently feels inhibited when asked to write.

Will i.t.a. adversely affect the child's future spelling habits after making the transition?

There is no evidence that this is so. Indeed, the experience of previous experiments suggests that the children's spelling may be superior. Children taught in i.t.a. may be expected to benefit in their spelling for the following reasons:

(1) The child is no longer burdened by the difficulties of reading and spelling simultaneously. After he has achieved the skill of reading, he is able to devote greater attention to the learning of spelling.

(2) Spelling ability is related to reading practice in that it involves the retention of visual word-patterns, and as i.t.a. children read more material than their traditional print counterparts—not only in i.t.a., but also in traditional print after the transition—their spelling is continually benefiting from this greater practice.

(3) The record of success in reading skills gives the i.t.a. child confidence in his approach to spelling. Moreover, the very fact of making a transition to the "grown-up" alphabet makes the child aware of the importance of form in both alphabetic characters and spelling.

(4) At the time of transfer the i.t.a. children have not formed any significant spelling habits that require "unlearning". Indeed, the spelling of children taught with traditional orthography is similarly unorthodox at the equivalent chronological age. The faster progress of i.t.a. children does, of course, give them a longer subsequent period in which they may master the conventions of traditional spelling.

(5) The children have a tendency to write more and once the spelling of words is regarded as a consideration the child has greater opportunity to learn rules and practise them. He need only concentrate, however, on those words where the spelling form differs from the i.t.a. form, instead of needing to learn the spellings of all words.

On the next page there is an imaginative story written by a girl of five years and nine months. She had made the reading transfer to T.O. three months previously. It is interesting to note the development of her ability to spell traditionally. Sometimes she still needs to revert entirely to i.t.a., in particular for more difficult words, e.g. **hω**, **wun.** Yet compare the latter with her spelling of 'once' in the first line. In some words, e.g. **sæying**, there is a combination of i.t.a. and T.O., or a word spelt both in T.O. and in i.t.a., e.g. 'I' and **ie**. In a large number of cases, however, she has completely mastered the traditional form of the word, e.g. 'house', 'time', 'lived', 'here'. Finally, there are a few words spelt in an incorrect form for either alphabet, e.g. 'mermerd', 'biger', 'verry', 'stik'; these are the kind of errors made by children who learn to read without i.t.a.

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Specimen of a Child's Free Writing

the selfish crocerdiel

once upon a time thær was a selfish
crocerdiel hw lived
pond and in a fish
every fish he
he æt it and soon he saw
ger and soon he grw strogi
the pond and he grw biger
head out he had to than
ov the stik is
pond and all the

people hw saw his teeth were
wun day a little girl afræd.
thaut it
a house wos
so she
and went in opend its mouth
shut its and the mouth
mouth and the crocerdiel
seid it is the little girl
dark in
whot can I do here. : just
she she mermerd.
cried until its and
sudenly it mouth
girl went opend opend
out and the little
sæyig iel verry
never unhappy
more go
in thær seny

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TEST 6

When completed these pages should be detached and sent to your tutor.

(1) Write out the following passage in i.t.a.

Long ago in England there lived a tinker called John Bunyan who had a wonderful dream.

In his dream he saw a man dressed in rags wandering in the fields near his home. His name was Christian. He had a great burden on his back and a book in his hand. As he read the book he wept and trembled.

"What shall I do?" he cried.

A man called Evangelist came up to him and asked: "Why do you cry?"

"Because of this burden on my back", said Christian, "and because I do not know how to be rid of it. What shall I do? What shall I do?"

Evangelist pointed across the fields.

"Do you see yonder wicket-gate?" he said.

The man said, "No."

"Well, do you see yonder shining light?"

"I think I do," said Christian.

Then Evangelist said: "Keep that light in your eye and go straight to it, and you will find the wicket-gate. Knock, and you will be told what to do."

At once the man began to run as fast as he could. Two of his neighbours came running after him. Their names were Obstinate and Pliable.

"Come back with us!" they cried.

"I cannot go back," replied Christian. "I am seeking the country my book tells me of."

Name: **Course No.:**

(2) Indicate what approaches you would use in introducing a child to writing in i.t.a.

(3) Suggest some ways in which you would eventually assist children in the spelling transfer from i.t.a. to T.O.

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i.t.a. Correspondence Course

LESSON 7

Setting Up i.t.a. in a School

When a school intends to start i.t.a. there are three specific factors that can affect the success or failure of such a venture; in addition, they afford an opportunity of realising the full potential of this medium.

They are:
(a) parental involvement
(b) school/class organisation
(c) stock requisition.

Parental Involvement

It has been our experience that, irrespective of the social background from which the children come, it is important for the school to hold a meeting for parents to explain the new medium in relation to the old and the part it plays in the teaching of reading. It is recommended that this meeting should take place during the term preceding working with i.t.a., or no later than the end of the first term. To help explain i.t.a., its purpose and its content, and to see it in use, you can hire a film called *The Forty Sounds of English* from Sound Services Ltd., Wilton Crescent, London, S.W.19, for a charge of 17/6. Briefly, this film explains the difficulties in T.O. and the need for i.t.a. It shows the characters and their application. Various teachers talk about the use of i.t.a. in their schools, and children are shown working with the alphabet. If the parents wish for any further explanation of i.t.a., they should read the pamphlet called *How Your Children Are Being Taught to Read with i.t.a.*, which is obtainable at 6d. per copy from Dillon's University Bookshop, 1 Malet Street, London W.C.1.

Such meetings can be used to explain the best ways in which parents may co-operate with the schools by buying story books in i.t.a. and reading these to children prior to entry. One can go further and use this opportunity for advising parents how to select books for young children.

In the main we have found parents have grasped the principles of i.t.a., and head teachers usually suggest that teaching with this new medium should be left to the teachers, as few parents have the training or experience to carry through an i.t.a. programme to full advantage.

If any parent is unduly worried about effects of the transfer on spelling, another explanatory pamphlet entitled *How to Start an i.t.a. Class, Some Questions and Answers* is obtainable free from the Foundation. Although primarily written for teachers, it is nevertheless much appreciated by the more discerning parents.

School Organisation - General School Policy

Need an i.t.a. class be an experiment?

No. Large-scale studies are being conducted in the United Kingdom under exacting experimental conditions to test the merits of the Initial Teaching Alphabet. This is one of the functions of the *University of London Institute of Education, Reading Research Unit.* Further duplication of these experiments is superfluous. You may, therefore, start an i.t.a. class without having to set up an elaborate testing programme. Statistical evidence is available from the major infant and remedial experiments, and a classroom project will provide teachers with their own confirmation of this evidence, as well as invaluable teaching experience with i.t.a.

It is important that teachers, before beginning to teach with i.t.a. should have a detailed knowledge of the alphabet, its spelling rules and how it can be integrated with accepted methodology. This can best be obtained through a 6½-hour course scheduled for a working day or for Friday evening/Saturday morning sessions. Organised by the Foundation, these courses offer an opportunity to the participants to discuss their problems fully and arrive at decisions which will strengthen their security when introducing i.t.a. Another avenue of study is the one you are now engaged upon. Armed with information of this type, it is likely that the head teachers and staff will assess the potential of the new medium with a balanced and, it is hoped, dispassionate attitude. Experience has shown that the head teacher and at least two members of staff (reception and post-reception class teachers) should receive instruction in i.t.a. This is particularly true when children are promoted from their first to second class on a terminal basis.

It is wise to teach i.t.a. on a complete class basis and not to single out a few children to work with the new medium. To do so would to be imply that these children are different and this would not be fair to the children or to i.t.a.; also it would pose the problem of a dual teaching situation. Possibly a more important point is that when i.t.a. is used constantly in the classroom for all aspects of the curriculum, it has been evident that there is a considerable improvement in the children's oral and written communication. Even in cases where some children can already read T.O., it is suggested that i.t.a. should be the main means of communication between the teacher and the class. The children who can read normal print will continue to do so and will not be worried by reading i.t.a. words on the blackboard. However, the conscientious teacher will no doubt write the T.O. spellings of the words as well, and, ideally, this is the best way of coping with this situation.

If there happen to be other schools near you which are teaching i.t.a., we recommend that you contact them and arrange a meeting at least once a term during the first year, in order to compare classroom programmes and discuss the most suitable methods and materials.

Classroom Organisation

(a) Must I exclude or discard stock and apparatus printed in T.O.?
(b) Must I write all captions in the two mediums?
(c) Do I need to have two separate blackboards, one for i.t.a. writing, one for traditional print?
(d) What happens if a child is transferred in from another school or area where they are not working with i.t.a.?
(e) What if the child has not made the transition to T.O. when it is time to move to another school or department?

Before we attempt to answer each specific question it is worthwhile pointing out that you should, if possible, avoid a situation in which i.t.a. and T.O. are made out to be unrelated mediums. They are, in fact, two writing mediums for expressing our spoken language; the more a child is led to appreciate the close link that can be forged between them, the more natural will be the transfer of both reading and writing skills.

Turning now to question (a), we have found that apparatus made by the teacher for teaching a specific reading skill is, of course, often preferable to that offered by a publisher. However, some colleagues who are continuing to use a scheme like *Janet and John* or *Beacon Readers* have bought the i.t.a. pre-reading apparatus or pasted over their own i.t.a. transliterations, using the later stages of each scheme in T.O., as the child makes the transition. Those who have wished to benefit from the research experience have changed over to the *Downing Reading Scheme*, which, you will recall, is the only existing reading scheme written with i.t.a. in mind, and have acquired stock according to their normal practice when starting a new reading scheme in a department.

Even in the reception class many teachers have two bookcases. One contains a range of T.O. literature for the children to look at, while the other has i.t.a. library books on its shelves—the children moving from one to the other, looking and reading. Some teachers have marked these books with a distinguishing label on the spine, but one finds in practice that the children go to the case of books they can read, and pick up the traditionally printed books to look at.

We can deal with questions (b) and (c) together. It has been found helpful for the children if captions are written in both forms and placed together, as this offers the link-up and allows the child to see comparable configurations. However, one must think carefully about using two blackboards, one for i.t.a. and the other for traditional spelling. In the early period one will be working only in i.t.a. The approach now gaining ground is one in which the teacher writes in i.t.a. until 80 per cent of her class has transferred to T.O., at which time she introduces traditional spellings on her blackboard. Some teachers, however, wishing to aid correctness in spelling, have split their class into two groups. This involves them in a special situation, until the transition is complete. They find it necessary to duplicate all blackboard work. To help the children sort out what is relevant, T.O. labels are on white paper and blackboard work in white chalk, while all i.t.a. work is on yellow paper and in yellow chalk. You will need to work out your own approach based on the two situations that have been suggested.

On the question of transferring children from a T.O. school to one working with i.t.a. (d), we suggest you tackle this management problem on the following lines. If the child is already quite proficient, beyond the stage of synthesizing words by sounds and writing freely, there will be little advantage in exposing him to i.t.a., although he may wish to and must be allowed to tackle unknown words in i.t.a. If he is not fully proficient but still hesitant in reading, then i.t.a. will give him the consistency necessary for development. There need never be any worry on your part that i.t.a. will confuse him. To substantiate this we have on record the experiences of those teachers who, before trying out i.t.a. in their schools, have offered books printed in this medium to good and poor readers of T.O. They have expressed surprise that both sets of children have read the books and offered few comments as to the difference in type other than to say how they enjoyed the stories, with occasional children adding "but we don't spell like that".

Question (e) on the other hand demands a careful reply. You remember it was stated that the transfer should never be forced. It certainly should not be forced because of inadequate i.t.a. stock or because a child is moving from one department to another. It is a source of disappointment to many educationalists that the relationships between some junior and infant staffs are not as positive and co-operative as one would like, resulting in a situation in which the children's academic development may be warped and undermined. It is suggested that before the end of the fourth term, colleagues from junior departments be invited to witness the work being done in the i.t.a. infant classes. The junior head will then have some idea of the number of slower children who will still need i.t.a. when they enter his department. If he inherits an age group who have a more positive attitude to reading and working, coupled with increased reading attainment, he has the nucleus for furthering the scope of the primary curriculum. This situation is to his and the children's advantage.

Now what about the single i.t.a. child (not ready for transfer) who moves to a new district where i.t.a. is not used at all? From similar instances reported to us, it would appear that some head teachers have endeavoured to transfer the child to a T.O. book at an equivalent level to that being read in i.t.a. before the child transfers to the T.O. school. Others have contacted the staff of the new school putting them in the picture and requesting that the child be allowed to continue reading i.t.a. material. In some cases the child's performance has led to the new school adopting i.t.a. If the parents can be consulted, all the better. Parents have shown a willingness to purchase the remainder of the i.t.a. reading scheme, thus helping the child with his reading at home. The transfer then takes place quite naturally.

Requisitioning Stock for Teachers and Children

Included with this lesson you will find a list of all available books printed in i.t.a. Twice a year the i.t.a. Foundation publishes the i.t.a. Journal, which contains all new publications. To keep yourself abreast of developments with i.t.a. throughout the English-speaking world, as well as to obtain an up-to-date stock list, it is advisable that your school address is registered with the i.t.a. Foundation so that you can regularly receive copies of this Journal.

Books for Teachers

In the list of books you will see a sub-section entitled *Publications for Teachers*. We recommend that each department should have a copy of *The Initial Teaching Alphabet Explained and Illustrated* (Cassell) and *Instant Reading* (Pitman). Do not be deterred from reading the latter publication on account of the misleading title. This and Downing's book will serve as useful background reading, explaining i.t.a. and previous experiments with modified alphabets. It is essential that you should possess a copy of the *i.t.a. Word List* and the *Spelling Guide and Notes* (Initial Teaching Publishing Co.) as well as the *Teachers' Manual* that accompanies the reading scheme with which you intend to work.

Children's Books

Experience has shown us that certain considerations must be borne in mind when compiling requisitions.

(1) You must avoid equating a scheme originally composed for teaching T.O. and now transliterated into i.t.a., with a scheme specifically devised to introduce i.t.a. characters. The former type of scheme is based on an approach to reading containing, on occasions, restrictive and artificial vocabulary, combined with an uncontrolled rate of character introduction and repetition. By comparison, if we select one of the pages of the *Downing Readers Book 1*, you will find, for example, the following context:

"ie liek mie ies-creem."

You will notice that the design of this page offers the child four visual and auditory repetitions of the character in sophisticated context on a single page.

(2) Another advantage of i.t.a. is that you can readily depart from a situation in which your children remain hide-bound to one reading scheme only. All too often you find, when using a traditionally printed scheme, that teachers slavishly stick to working through the scheme in numerical order and, when asked to read material outside the scheme's vocabulary, the children tend to be hesitant, even discouraged. With i.t.a. the children can read a wider vocabulary distributed over numerous books because the spelling has been rationalised and simplified. The children's reading performance improves by widening the scope at each successive stage along the road to fluency.

If you feel you would like more specific information on what apparatus and books have been found helpful to children, we suggest that you direct these personal requests to your tutor.

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The Initial Teaching Alphabet Foundation
9 Southampton Place, London W.C.1

Name: **Address:**

Course No.:

TEST 7

When completed these pages should be detached and sent to your tutor.

(1) Transliterate the following passage.

Long ago in a far-off land there lived a girl called Cinderella. She was not only very pretty, she was sweet and kind. But Cinderella was lonely. Her mother had died when she was very little, and her father had married again. Her stepmother had two daughters of her own, much older than Cinderella, and they all lived together.

Cinderella could just remember her own mother, whom she had loved very dearly, and she often thought of the wonderful games they had played together in the garden.

Alas! Everything was changed now. Cinderella's father, who was a baron, was away from home a great deal, and her stepmother and stepsisters were very jealous of her because she was so pretty and they were rather ugly.

They did not talk much to Cinderella except to scold her, and they never took her to parties. Although they could well afford to keep servants they made her do all the housework.

One morning when she was clearing away the ashes and cinders, she was so unhappy that she sat down at the fireside and cried bitterly.

Just then her stepmother and sisters came into the room. Instead of being sorry for her, they laughed loudly and were rude about her old clothes and dirty hands. It was then that they gave her the name of Cinderella. And soon Cinderella could no longer remember her real name.

Name:

Course No.:

(2) Transliterate this poem:

Dearest creature in creation,
Study English pronunciation;
I will teach you in my verse:
Sounds like corpse, corps, hearse and worse.
I will keep you, Suzy, busy,
Make your head with heat grow dizzy,
Tear in eye, your dress you'll tear;
So shall I! Oh, fare well, fair,
Just compare heart, beard and heard,
Dies and diet, Lord and word,
Sword and sward, retain and Britain,
(Mind the latter, how it's written).
Now I surely will not plague you,
With such words as vague and ague,
But be careful how you speak:
Say break and steak, but bleak and streak,
Cloven, oven; how and low;
Script, receipt; show, poem, toe.
Billet scarcely discards ballet;
Bouquet, wallet, mallet, chalet;
Blood and food are not like stood,
Nor is mould like ghoul and would;
Viscous, viscount; load and broad;
Toward, too forward, to reward.
Tell me: which rhymes with "enough"?
Though, through, plough, cough, thorough, tough?
Hiccough has the sound of "cup"—
Enough of this stuff—give it up!

—Anon. Adapted from
I.L.O. Helsinki Bulletin.
Number 7, 13 June 1961

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i.t.a. Correspondence Course

LESSON 8

Remedial Reading and i.t.a.

Lesson 5 dealt with the introduction of i.t.a. to pupils learning to read in the infant school. Many teachers, however, will wish to use i.t.a. with older pupils who have failed to learn to read adequately after a normal infant school regime in T.O. This lesson is concerned with the application of i.t.a. to remedying reading failure.

How Can i.t.a. Help?

Children who have failed to learn to read after a normal infant school regime do not form a homogeneous group. The causes of their failure may be complex, and their reaction to this failure highly individual. It is, therefore, difficult to generalise without oversimplifying the problem. There are, however, certain principles which would be accepted by most teachers:

(*a*) Pupils who have failed in one situation may react favourably to a new approach. i.t.a. will be completely new to the majority of pupils who require remedial assistance.

(*b*) Early success should be a primary aim. The interim reports of experimentation in the infant school indicate that i.t.a. does accelerate the process of decoding a printed text. (See *Instant Reading* by Harrison published by Pitman).

(*c*) It is desirable that pupils who have experienced failure should regain confidence as quickly as possible. Clearly, the inconsistencies of T.O. tend to undermine confidence, whereas the consistency of i.t.a. produces a situation where a pupil can always apply a learned principle.

The Nature of the Remedial Problem

Put in the most simple form, the remedial teacher is faced with either:

(*a*) A pupil who cannot read at all.

(*b*) A pupil who has acquired some minimal reading, but whose ability is so poor that special measures are necessary to raise the reading standard to an effective level.

There are many ways of assessing reading ability. The most common, and the most simple, is by means of a standardised word recognition test. Two such tests, which are used quite frequently in the classroom, are the *Schonell Graded Word Reading Test* and the *Burt Word List*. The results of such tests are usually quoted in terms of a Reading Age.

Great care must be exercised in the interpretation of the results of reading tests. Reading is a complex skill, and it is impossible to obtain a great deal of information about all aspects of reading from a single test. However, a graded word test does provide some useful guides. This may be summarised as follows:

Reading Age		**Broad Diagnosis**
Schonell	*Burt*	
Below 6 years	Below 5·5 years	Virtual non-reader
6-7·5 years	5·5-7·5 years	Minimal reader
Above 7·5 years	Above 7 5 years	Beginning reader

It is only fair to emphasise that a word recognition test has severe limitations. Its chief merit is simplicity and ease in administration. A possible alternative to such tests is the *Neale Analysis of Reading Ability* (Macmillan). This provides continuous reading material and an opportunity for measuring reading speed and reading comprehension.

The task of the remedial teacher is to improve reading standards. It is most unwise to reduce this aim to a predetermined figure on a reading test. For instance, if a child of seven years ten months records a reading age of 7·9 years on the *Schonell Graded Word Test*, it cannot be assumed on the basis of this evidence that remedial teaching can finish. Indeed, remedial teaching can only be terminated with confidence when a pupil can:

(*a*) Attack suitable unprepared reading texts with confidence and success.

(*b*) Read with understanding and enjoyment.

(*c*) Turn to undirected reading for information and relaxation.

Such qualities are not revealed by a reading test, and failure to observe this frequently results in the efforts of the remedial teacher coming to nothing as has been reported by Gardner, Curr, Collins and other researchers.

Many teachers attempt to assess the intelligence of their pupils. Unfortunately, the results obtained from group tests of intelligence must be treated with the greatest care when a teacher is dealing with pupils who are inadequate readers. On the one hand the test itself may be unsuitable for such children, on the other the response of the pupils may be such as to render the result invalid. It is difficult to escape the conclusion that in remedial education, intelligence testing should be left to those who have trained and specialised in this field.

It is clear that most pupils with an I.Q. of less than 85, have much more difficulty in learning to read than more intelligent children. It cannot be inferred from this, however, that the higher the level of intelligence the greater will be the progress in reading. Indeed, some children of above average intelligence experience the greatest difficulty in acquiring skill in reading.

The nature of the remedial problem may, therefore, be summarised in this way:

(*a*) The remedial teacher is concerned with improving reading standards. The task may take the form of teaching a non-reader (Reading Age less than 6 years), of teaching a minimal reader (Reading Age 6-7·5 years) or of guiding a beginning reader (Reading Age over 7·5 years) to complete literacy.

(*b*) The remedial teacher will deal with a very wide age range. Methods, however, will not vary a great deal. It is the interest level of the material used that will vary.

(*c*) The remedial teacher will deal with a wide range of intelligence. Methods, however, will not change radically whether one is dealing with dull or intelligent pupils. What will change is the pace of the programme and the manner of presentation. For example, intelligent pupils may be expected to generalise more easily from a single illustration than duller pupils. What is one step for the intelligent may be five or six steps for the less intelligent.

In this lesson, therefore, the suggestions for dealing with remedial problems will be based on the actual reading level of pupils, measured on a word recognition test, rather than on chronological age or intelligence.

Before beginning a remedial regime the following information is useful:

i. Actual age of pupil.

ii. Reading Age of pupil, measured on the *Schonell*, *Burt*, or *Neale* tests.

iii. I.Q.—if this is available.

iv. School attendance record; a long absence or repeated short absences may indicate the possibility of lack of consistent teaching.

v. General social background; this may be a guide to the general verbal environment of the pupil. Some children who are verbally weak may come from foreign speaking homes where they are exposed to two languages and as a result become confused. Others may come from English speaking backgrounds but have failed to acquire adequate language form. This may have been due to the parents' lack of communication with the child, or the child himself may be experiencing difficulty in talking because of infantile or incorrect speech mannerisms, consequently being withdrawn or lonely. It cannot be stated too often how important is the development of language in an individual. Reading is intimately connected with linguistic skill. All future attitudes and progress in achieving literacy are dependent upon this ability.

The Problem of the Non-reader

Definition: A pupil who scores less than 11 words on the *Schonell Graded Word Test*, or less than 16 words on the *Burt Word List*. It will be found that these pupils are unable to attack simple, unprepared reading material without making a large number of errors.

Clearly, the task facing the remedial teacher is substantially the same as that facing the teacher in an infant class. The general approach suggested in Lesson 5 applies to this situation and the principles outlined in that lesson should be revised at this point.

The teacher must plan a programme that involves:

(a) The development of linguistic skills.

(b) The visual recognition of words.

(c) The auditory analysis and synthesis of words related to the consistent symbol—sound relationship of i.t.a.

In practice, it will be found that all non-readers are not at the same level of readiness for a remedial regime. Some non-readers have in fact already acquired a great deal of useful knowledge. They know that reading proceeds in a left to right direction, that the visual shape of a word indicates its sound in speech, and that certain symbols have a specific sound value. They may also want to learn quite desperately. What is lacking is the coordination of existing knowledge into an effective means of attacking reading material.

Other non-readers may have very little knowledge of what reading is all about. They may not realise that a word can be recognised by its shape; indeed, they may not even be aware of the significance of the group of letters that make an individual word. Their knowledge of the sound values of certain symbols may be slight or entirely non-existent. They may have no interest in reading, and no desire to acquire the skill.

These two conditions require a very different approach. Unfortunately, there is no simple procedure for predicting into which category a non-reader will fall. The best plan is to start with a group situation, using a simple i.t.a. reader. It will soon become apparent that some pupils will make rapid progress whilst others will require a great deal of support.

I Suggestions for a Programme Suitable for Slow Starters

It is doubtful if such pupils are ready for continuous reading from books. The teacher is faced with preparing a readiness programme.

(a) The starting point might be a series of activities based on the suggestions put forward in Lesson 5. Attention must be given to developing linguistic ability, as well as visual and auditory discrimination.

(b) The next step is to introduce activities which will encourage the recognition of words at sight.
For example:

Picture—Word Matching

Word Matching

A simple form of this activity is to paste a key word on a match box and place three words inside the box, one of which matches the key word. The matching words may be very different:

cat
pig dog cat

or very similar:

ʃhip
ʃhip ʃhop slip

Programmed Sentences

ʇhe boi sits on a chær
(Pupil reads sentence to teacher)

ʇhe —— sits on a chær
(Pupil writes correct word in blank)

ʇhe boi —— on a chær

ʇhe boi sits on a ——

ʇhe —— —— on a chær

—— —— —— on a ——

Sentences may easily be reproduced on a duplicator. This activity also introduces writing in i.t.a. Even when using a sight recognition approach as outlined above, material can be arranged to take advantage of the consistent spelling of i.t.a. This may assist a pupil to realise the relationship between a symbol and a sound.

e.g. In *Picture-Word Matching*
blue shoe school

have no common feature in T.O. But in i.t.a. the common vowel sound has the same visual representation.

blꝏ ʃhꝏ scꝏl

(c) It is now possible to prepare for the introduction of a first reader. The following suggestions are linked to *Book 1* of the *Sail Away Series* (Initial Teaching Publishing Company).

i. Prepare programmed sentences for:

this iz a hat
hee iz a sælor
it iz a cœt

ii. Prepare flash cards for the vocabulary of pages 1-3.

iii. Prepare word lotto cards using the same vocabulary. For word lotto each child in the group will require a card. Each card can contain from 6-9 words. Each card must differ by at least one word.

e.g.

CARD 1			CARD 2		
sam	**hee**	**hat**	**hat**	**sælor**	**big**
big	**black**	**haz**	**black**	**haz**	**hee**

To prepare word lotto, make a list of the required words. Divide these words between the necessary number of cards. To play word lotto, the teacher reads a word from the master list, or shows the flash cards already prepared. When it appears on their card the pupils cover the word with a counter.

(d) After this preparation *Book 1* may be introduced. At this stage a 30 minute reading session could be organised in this way:

10 minutes—Word lotto.

10 minutes—Introduce reader. Begin by talking about Sam. What is he? What is he wearing? What colour is his hat? What colour is his coat? Now read the text, supplying the words which the pupils do not recognise at sight.

5 minutes—Look at the text in a new way. How many times has sam been written? How many words begin with b? etc.

5 minutes—Attention to exercises at the back of the reader.

(e) The way is now clear to use a more direct means of teaching word attack. Reference can be made to pages 73-75 of Lesson 5. In addition, where a tape recorder is available, the following approach may be helpful:

Prepare three cards for each pupil, on each card printing a word. The words should have common phonic units. e.g. ʃhop ʃhꝏ ʃhœ

Now put the following instruction on the tape. "Today we are going to make up some words using letters and sounds. Each letter we use has its own sound. Look at the first card in front of you. On it is the word *shop*. Say the word after me—*shop*. Now listen as I say the sound of each letter in the word *shop*. *Sh* . . . . *o* . . . . *p*. Now I am going to say the sounds again. This time point to the letter that makes the sound I say—*Sh* . . . . *o* . . . . *p*. Now let's do it once more, only this time you point and say the sound with me—*Sh* . . . . *o* . . . . *p*. Now we have made up the sounds of the word—*shop*."

The instruction is then repeated for other words. Practice of this kind can be developed into spelling new words from known sounds. The activity concentrates attention on the process of word-building, and ensures that each pupil knows exactly what is involved. The consistency of i.t.a. enables this work to be undertaken without using obscure or artificial words.

(f) It is now possible to introduce a new development into the group reading session. When a pupil fails to recognise a word at sight, the teacher can sound the parts of the word instead of supplying the whole word. This will encourage accurate listening, will illustrate the process of blending, and will set a pattern of an aspect of word attack which the pupils can follow.

(g) More time can now be spent on reading practice. A 30 minute session could now take this form:—

5 minutes—Flash card drill to revise and consolidate words already met in context.

20 minutes—Reading practice from the reader, and attention to extension exercises suggested in the *Sail Away Series*.

5 minutes—Attention to any symbols which are causing difficulty.

This approach has covered word recognition, the beginnings of word attack, and reading practice. It should be noted that there are many suggestions in the *Sail Away Series* for developing linguistic skills. If another series is used care must be taken not to neglect this aspect of the programme.

II Suggestions for a Programme for the Quicker Starter

The main problem here is to provide a means whereby the pupil can co-ordinate and apply existing knowledge, and at the same time repair deficiencies in this knowledge. In practice, some pupils make progress merely by reading. But the teacher must be prepared to take further remedial measures.

(a) It is unlikely that the readiness sections (a) and (b) outlined in Part I will apply. Some material to support early reading, however, will be of value. It is suggested that word lotto and flash cards linked to the chosen reading scheme will be most helpful.

(b) Using the *Sail Away Series* as an example, begin by introducing the first book. Preliminary discussion, as outlined in Part I (d), should preceed any reading. After discussion invite a pupil to begin reading. To sustain interest supply any words that cause difficulty. When pages 1–3 have been read, test retention of the vocabulary by means of flash cards, and consolidate by using word lotto.

(c) Note whether or not the pupils attempt any sounding and blending. If no attempt is made, introduce measures explained in Part I (e) and (f). Also work systematically through the exercises in symbol recognition contained in the readers. If the pupils reveal an ability to sound and blend, concentrate on the symbol recognition exercises, and illustrate blending when supporting the reading as noted in Part I.

(d) Use the readers as a basis for writing simple sentences in i.t.a. It is possible to begin by describing the sailor, then gradually to widen the field by drawing on imaginative discussion. Sam can visit many lands, have a variety of adventures, meet a host of strange people.

(e) Consolidate the knowledge of the sound values of symbols by making a Sound Corner (Lesson 5, page 74), by varying the use of word lotto by sounding words rather than using whole words, and by allowing pupils to compile their i.t.a. dictionaries.

In using these activities the teacher is:—

i. Constantly illustrating that i.t.a. does make the decoding process a problem solving situation. This is a good pattern for pupils to follow.

ii. Using discussion to enlarge linguistic skill and to foster an ability to decode by attention to meaning and context.

iii. Aiding instant sight recognition through reading practice and supporting activities.

iv. Providing a basis for word attack through the analysis and synthesis of sounds.

v. Developing full linguistic process by stimulating an imaginative approach to reading. Thus, a comprehensive reading programme is in fact being used.

i.t.a. with Minimal Readers

(Reading Age 6–7·5 years)

It has been found that pupils with a Reading Age of 6 years and over can read i.t.a. without any previous preparation. The role of i.t.a. in this situation is to provide a consistent reading medium which enables pupils to practise word attack skills without recourse to an artificial vocabulary.

A similar programme to that suggested for the quicker starters in Part II above may be used. In practice, however, it is likely that less time will be spent on supporting activities, and more time will be occupied in reading practice, discussion, and the development of linguistic skills.

i.t.a. with Beginning Readers

(Reading Age 7·5 years and over)

Many older pupils reach this level of reading in T.O. but are not really effective readers. Their reading is slow, halting and uncertain. It is worth considering a short, concentrated course of i.t.a. to improve fluency, interest in reading, and general linguistic development.

It can be argued that pupils in this category have mastered the mechanical skills involved in reading; but this mastery is so poorly established, and the general linguistic ability is so low that further progress is difficult.

The introduction of i.t.a. simplifies the process of word recognition and word attack with a resulting improvement in performance and confidence. Then, with the burden of applying the mechanical skills eased, the pupil can concentrate on developing the more sophisticated skills.

Regular reading practice in a relaxed atmosphere with an emphasis on the activities designed to further linguistic development as outlined above, is advised.

The Transfer

The problem of transfer in remedial reading situations must be viewed in a slightly different way from that suggested for infant education. The majority of pupils who read i.t.a. in remedial groups will have some reading ability in T.O., however slight. Also, it is almost inevitable that most remedial pupils will always read in two media whilst remedial measures are being undertaken. They will be working in schools where most of the reading material they see every day will not be written in i.t.a.

One effect of this may be to ease still further the now accepted easy transfer from i.t.a. to T.O. Hence, it is difficult to resist the temptation to transfer remedial pupils far too soon. The teacher who discovers that children can read T.O. might be persuaded that the need for i.t.a. has passed. This is not the case. The whole purpose of using i.t.a. in remedial education is to establish sound reading habits within the framework of a logical spelling system. To transfer before such habits are established is to waste most of the effectiveness of the new medium.

The attitude, approach, and fluency of pupils are the best guides to determining the point of transfer. Any Reading Age or similar estimate is not a reliable pointer. In general i.t.a. should be retained until there is fluency and confidence in reading. When in doubt, retain i.t.a. and do not discard it.

No special steps are required in making the transfer. It is not normally necessary to return to a beginning text in T.O. Indeed, the choice of transfer material is important from the point of view of presenting vivid, interesting reading, rather than extremely simple reading. Remember, the task is to nurture a growing interest in reading, to foster a love of reading and to encourage more and more reading.

It must be reiterated that because these children have already experienced failure with T.O. the transfer to this orthography from i.t.a. must not allow the child to fail again. Consequently it is important that all post-transfer reading matter is graded by the teacher on the basis of a linguistic assessment—"is the vocabulary used within the child's experience?" If i.t.a. is to play its full part as much care must be given to planning the development of reading after transfer, as to teaching in i.t.a.

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The Initial Teaching Alphabet Foundation
9 Southampton Place, London W.C.1

Name: **Address:**

Course No.:

When completed these pages should be detached and sent to your tutor.

TEST 8

(1) If i.t.a. were to be used in a remedial reading programme, to which aspects of group formation and teaching techniques would you pay particular attention?

(2) Would you allow the retarded reader to write in i.t.a.? If so, what possible advantages would there be and what difficulties do you think the children might encounter?

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Correspondence Course

BOOK LIST

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BOOK LIST

PUBLICATIONS FOR TEACHERS

"The Initial Teaching Alphabet Explained and Illustrated" by John Downing, Cassell & Co. Ltd.	12s. 6d.
"The i.t.a. Reading Experiment: Three Lectures on the Research in Infant Schools with Sir James Pitman's i.t.a." by John Downing, Evans Bros. Ltd.	net 10s. 0d.
"Instant Reading"—The story of i.t.a. by Maurice Harrison, Sir Isaac Pitman & Sons Ltd.	20s. 0d.
"i.t.a. Word List", Initial Teaching Publishing Co. Ltd. (E.2973)	2s. 6d.
"i.t.a. Spelling Guide and Notes", Initial Teaching Publishing Co. Ltd. (E.2974)	2s. 6d.
"Teachers' Instruction Pack" by Elsie Crouch and John Leedham, Initial Teaching Publishing Co. Ltd. (E.2977)	10s. 0d.
"Learning to Read" by Sir James Pitman, i.t.a. Foundation	1s. 0d.
"How Your Children Are Being Taught to Read with the Initial Teaching Alphabet" by John Downing, Reading Research Unit	6d.
"Examples of Children's Creative Writing from Schools using i.t.a.", Reading Research Unit	2s. 6d.
"Short Notes for Reference on i.t.a. Transliteration" by John Mountford, Reading Research Unit	6d.
"Report on i.t.a. in Remedial Reading Classes" by N. Georgiades, Reading Research Unit	2s. 6d.
"i.t.a. as a Grading Device" by John Mountford, Reading Research Unit	6d.
"Teachers' Course in Writing i.t.a." F. McBride, Reading Research Unit - Manual	3s. 6d.
Records, filmstrips and manual	90s. 0d.

CHILDREN'S BOOKS

1. Beginning Reading Schemes

Beacon Reading Scheme

published by Ginn & Co. Ltd., 18 Bedford Row, London, W.C.1.

Reading Cards, 1–8	6s. 0d.
Reading Cards, 9–16	6s. 0d.
Kitty and Rover	3s. 0d.
At Home	3s. 0d.
At Play	3s. 0d.
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Old Lob Approach to Reading

published by Ginn & Co. Ltd.

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Picture Cards and Sentence Strips	7s. 10d.
Word Cards	2s. 5d.
Introductory Book Stage:	
Get Ready for At Old Lob's	1s. 3d.
At Old Lob's	3s. 3d.
Workbook for At Old Lob's	1s. 3d.
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(Part 1) Away They Go	3s. 3d.
Workbook for Away They Go	1s. 3d.
(Part 2) Home They Come	3s. 3d.
Workbook for Home They Come	1s. 3d.
A Visit to Updown	5s. 0d.
What Happened at Updown	5s. 0d.
Notes for Teachers	3s. 6d.

The Downing Reading Scheme

published by Initial Teaching Publishing Co. Ltd.
39 Parker Street, London, W.C.2.

Introductory Series:

Book 1	Paul (E.2551)	2s. 0d.
Book 2	Sally (E.2552)	3s. 6d.
Book 3	Hullo and Good-bye (E.2553)	3s. 6d.
Book 4	Up the Tree (E.2554)	3s. 6d.
Revision A	Going to School (E.2561)	3s. 6d.
Book 5	Come Here Jet (E.2555)	3s. 6d.
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Book 8	The New Horse (E.2558)	4s. 6d.
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	The Ice-Cream Cats (E.2603)	1s. 6d.
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	A Big Surprise (E.2605)	1s. 6d.
	A Letter from Mike (E.2606)	1s. 6d.
Book B	Bandy's First Jump (E.2564)	6s. 0d.
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	Peter's Boat (E.2607)	1s. 6d.
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	Koalas and Kangaroos (E.2610)	1s. 6d.
	At the Fire Station (E.2611)	1s. 6d.
	The Secret (E.2612)	1s. 6d.
Book C	Come and Look (E.2565)	7s. 0d.
Book D	Down to Earth Again (E.2566)	7s. 0d.

Transfer Readers:

1. Saved from the Cliff (E.2567)	6s. 6d.
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Apparatus:

Auditory Discrimination Cards (E.2978)		50s. 0d.
Large Word Flash Cards (E.2979)		12s. 6d.
Word-Word Matching Cards, Set 1 (E.2980)	+PT	1s. 6d.
Word-Word Matching Cards, Set 2 (E.2981)	+PT	1s. 6d.
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Picture Sentence Matching Cards (E.2983)		10s. 0d.
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Large Sentence Book (E.2985)		25s. 0d.
Character Matching Cards (E.2986)	+PT	3s. 6d.
Word-Building Cards (E.2987)	+PT	7s. 6d.
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Interim Teachers' Manual: Part I (E.2975)		1s. 0d.
Part II (E.2989)		1s. 0d.
U.S. Teacher's Manual and Key (E.2972)		5s. 0d.

Oldham Readers

published by Initial Teaching Publishing Co. Ltd.

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Book 3	Ken and Sue Go to School (E.2632)	2s. 4d.
Book 4	Ken and Sue Go to Grandfather's (E.2633)	2s. 4d.
Book 5	Ken and Sue Buy a Puppy (E.2634)	2s. 4d.
Book 6	Ken and Sue Go to a Motor Race (E.2635)	2s. 4d.
Book 7	Ken and Sue Go to the Zoo (E.2636)	2s. 4d.
Teachers' Manual (E.2637)		2s. 0d.

The Mckee Readers

published by Thomas Nelson & Sons Ltd., 36 Park Street, London, W.1.

1. Tip	4s. 0d.
2. Tip and Mitten	4s. 0d.
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4. Up and Away	6s. 0d.
5. On We Go	6s. 0d.
Platform Readers, B1–6, C1–6, D1–6	each 2s. 6d.

The Janet and John Reading Scheme

published by James Nisbet & Co. Ltd., Digswell Place, Welwyn, Herts.

Basic Books—Whole Word Series:

Here We Go		2s. 10d.
Off to Play		3s. 4d.
Out and About		3s. 4d.
I Went Walking		3s. 10d.
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Extension Reader:

Once Upon a Time		6s. 3d.

Workbooks:

Workbook for Here We Go		1s. 11d.
Workbook for Off to Play		1s. 11d.
Workbook for Out and About		2s. 3d.

My Little Books, 1–32	each	9d.
Janet and John Story Books:		
Nos. 11, 12, 13, 14, 15, 21, 22, 23, 24, 25, 26, 27, 28, 31, 32, 33, 34, 35, 38	each	1s. 9d.

Apparatus:

Small Flash Cards, Sets 1 and 2	each	3s. 9d.
Picture Sentence Cards, Green and Blue	each	5s. 0d.
Picture Word Cards		3s. 0d.
Word Matching Cards, Sets 1, 2 and 3	each	2s. 5d.
Wall Pictures, 1, 2, 3	each	7s. 6d.
Wall Pictures, 4, 5	each	5s. 0d.
Outline Picture Pads, 1–15	each	1s. 7d.
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Drawing Books	each	6d.
Cut-out Pictures, 1, 2	each	2s. 4½d.

Teachers' Manual		10s. 6d.

Through the Rainbow Reading Scheme

published by Schofield & Sims Ltd., 35 St. John's Road, Huddersfield.

Red Books, 1–3	each	1s. 9d.
Orange Books, 1–3	each	2s. 4d.
Yellow Books, 1–3	each	2s. 4d.
Green Books, 1–3	each	2s. 4d.
Blue Books, 1–3	each	3s. 3d.
Indigo Books, 1–3	each	4s. 0d.
Violet Books, 1–3	each	4s. 0d.

Apparatus:

Conversation Pictures		80s. 0d.
Cards for Pictures (40)		8s. 6d.
Cards for Pictures (20)		5s. 0d.
Small Matching Cards		5s. 0d.

In Production:

Rainbow Books, 1–3	each	4s. 0d.

2. Remedial Reading Schemes

Griffin Readers

published by E. J. Arnold & Son Ltd., Leeds.

1. The Three Pirates	2s. 9d.
2. The Blue Pirate Sails	3s. 6d.
3. Roderick the Red	3s. 6d.
4. Gregory the Green	3s. 6d.
5. The Storm	3s. 6d.
6. The Three Pirates Meet	3s. 6d.

Clearway Readers

published by Initial Teaching Publishing Co. Ltd.

Book 1	Tom and Pam (E.2651)	2s. 0d.
Book 2	The Picnic (E.2652)	3s. 6d.
Book 3	A Ride to the Wood (E.2653)	3s. 6d.
Book 4	A Day at Home (E.2654)	3s. 6d.
Book 5	In the Park (E.2655)	3s. 6d.
Book 6	A Holiday by the Sea (E.2656)	5s. 0d.
Book 7	The Birthday (E.2657)	5s. 0d.
Book 8	The Little Black Car and other stories (E.2658)	5s. 0d.
Teachers' Manual (E.2659)		3s. 6d.

Sail Away Series

published by Initial Teaching Publishing Co. Ltd.

Book 1	Sam the Sailor (E.2613)	4s. 0d.
Book 2	Sam Sails on (E.2614)	4s. 0d.
Book 3	The Three Sailors (E.2615)	6s. 0d.
Teachers' Manual (E.2616)		2s. 0d.

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3. Apparatus

(not associated with any reading scheme)

E.S.A. Apparatus

obtainable from E.S.A. Ltd., Harlow, Essex.

Large Letter Cards, Set of 44 (8952/11)	8s. 7d.
Large Letter Cards, Set of 147 (8952/22)	24s. 0d.
Small Letter Cards, Set of 265 (8952/33)	5s. 11d.
Small Matching Cards (8953)	14s. 0d.
Large Frieze Cards (8954)	33s. 5d.
Alphabet Book (8955/10)	5s. 4d.

Matching Sets:

Street Pictures (8853/01–3)	per set of 12 cards	4s. 0d.
Railway Pictures (8854/01–3)	per set of 12 cards	4s. 0d.
House Pictures (8855/01–6)	per set of 18 cards	6s. 0d.
Shop Pictures (8856/01–6)	per set of 18 cards	6s. 0d.
Country Pictures (8857/01–6)	per set of 18 cards	6s. 0d.
Captions only	for sets of 12	3s. 4d.
	for sets of 18	5s. 1d.

Printing set (9545/01)	
1″ characters separately mounted on wooden handles	28s. 6d.

Word Building Kit

obtainable from E. Brozen, 1 Riverside Court, Palatine Road, Manchester 20.

Word Building Kit—two boards and 16 of each i.t.a. character in an adhering material	Standard size	70s. 0d.
	Large size	100s. 0d.

Hand Printing Outfit

obtainable from Webb's Rubber Stamps, Roseberry Road, Smethwick, Birmingham 40.

Hand Printing Outfit—all i.t.a. characters, T.O. letters and numerals separately mounted as rubber printing stamps	155s. 0d.

Flannelgraphs

obtainable from Visigraph Ltd., Holymead Road, Wednesbury, Staffs., or from E.S.A. Ltd.

Set 1	At Home (9540/01)		45s. 0d.
Set 2	At School (9540/02)		45s. 0d.
Set 3	On the Farm (9540/03)		45s. 0d.
Supplementary Sentence Sets (9541/01–3)		each	12s. 6d.
150 Individual Characters			42s. 0d.
Bible Series (4 sets)		each	22s. 6d.
Pupils' Flannelgraph Boards		each	2s. 0d.
Teachers' Flannelgraph Boards		each	42s. 0d.

Burleta Characters

obtainable from Allen Bros. Patents, Effingham Road, Reigate, Surrey.

Display letters in yellow or white plastic with adhesive backs for use on special boards.

2″ i.t.a. Characters (156 pieces)		120s. 0d.
Extra Characters	per dozen	10s. 0d.
2″ T.O. Lower-case Letters (156 pieces)		80s. 0d.
Extra Letters	per dozen	7s. 6d.
Dots and Commas	per dozen	3s. 6d.
Green Display Boards, 48″ × 36″		140s. 0d.
36″ × 24″		90s. 0d.
24″ × 18″		50s. 0d.

Burleta is also available in numerals.

All the above are available too in **Magleta** (with rubber backs which utilise special display panels). Prices and contents are indentical to Burleta.

Individual Reading Cards

published by Rupert Hart-Davis Ltd., 36 Soho Square, London, W.1.

Stage 1	Letters	per set	4s. 6d.
Stage 2	Concrete Nouns	per set	5s. 3d.
Stage 3	Double and Treble Consonant Sounds and Vowels with "R"	per set	5s. 0d.
Stage 4	Short Noun-Verb Sentences	per set	8s. 0d.
Stage 5	Sentences with Abstract Nouns	per set	15s. 0d.
Teachers' Booklet			1s. 0d.

Philip and Tacey Apparatus

obtainable from Philip & Tacey Ltd., 69 Fulham High Street, London, S.W.6.

i.t.a. Alphabet Rubber Stamps (TRG179)		31s. 0d.
i.t.a. Flash Cards (TRG191)	per set	10s. 6d.

Janet and John Cellograph Text Album		35s.	0d.
Word Building Letters	per set	3s.	7d.
Word Strips for Renown Classroom Picture Dictionary Cards	per set	12s.	6d.
My First Word Book	per dozen	16s.	2d.
Sentence Word Building Cards	per set	3s.	9d.

McGavigan's Wall Charts

obtainable from McGavigans, Woodilee Road, Kirkintilloch, Glasgow.

Plastic Wall Charts (set of 6, 16" × 12", containing all i.t.a. characters)		55s.	0d.

Letraset

obtainable from Letraset Ltd., Waterloo Road, London, S.E.1.

i.t.a. Characters—Set A 1" high			
Set B ¾" high	per set	10s.	0d.

Harrison Picture Word Charts

obtainable from E. J. Arnold, Ltd., Leeds.

Sets A and B—Teacher's set	per set	16s.	0d.
Pupil's set	per set	7s.	0d.
i.t.a. stick-over labels	per set	7s.	0d.

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4. Workbooks

(not associated with any reading scheme)

Picture Crosswords (E.2995)

published by Initial Teaching Publishing Co. Ltd.		2s.	0d.

My Work Books Series

published by A. Wheaton & Co. Ltd., Exeter.

My First Workbook		2s.	0d.
My Second Workbook		2s.	0d.
My Third Workbook		2s.	0d.

Writing and Tracing Book

published by Chambers Ltd., Edinburgh.

i.t.a. Writing and Tracing Book		2s.	9d.
Writing and Tracing Pad		1s.	2d.

Oxford Junior Workbooks

published by Clarendon Press, Oxford. Numbers 1 and 2	each	2s.	6d.

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5. Number Books

Numbers (E.2834)

published by Initial Teaching Publishing Co. Ltd.		3s.	6d.

Number Workbooks 1 and 2 (E.2993-4)

published by Initial Teaching Publishing Co. Ltd.	each		10d.

Beginning Mathematics

published by Backwell & Mott, Ltd., Oxford.

Book 1	3s. 0d.
Book 2	4s. 0d.
Book 3	3s. 6d.
Book 4	3s. 6d.
Teachers' Notes	6d.

Way-In

published by Methuen & Co. Ltd., London 3s. 6d.

The Way to Number

published by McDougall's Educational Co. Ltd., Edinburgh.

Books 1 and 2 each 3s. 0d.

Next Number Please

published by Schofield and Sims, Ltd., Huddersfield.

Books 1–6 each 3s. 0d.

In Production

Number Workbook, 3 (E.2995), Initial Teaching Publishing Co.
Easy Steps with Colour Factor (E.2990–1), Initial Teaching Publishing Co.
Number Time, Books 1–7, University of London Press

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6. Book Corner Books

(i) Obtainable through normal supplier:

s	Gay Colour Books, Nos. 1–12	Arnold	each	4s. 0d.
vs	First Stories, No. 4	,,		4s. 0d.
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s	The Four Friends	Benn		7s. 6d.
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vs	Mabel the Whale	,,		7s. 6d.
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s	Peter Climbs a Tree	,,		7s. 6d.
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	The Man in the Train	,,		7s. 6d.
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	The Black Pigeon	,,		7s. 6d.
	The Old House	,,		7s. 6d.

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s	Moses the River Baby	"		3s. 0d.
s	The Three Wise Men	"		3s. 0d.
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f	The Town That Forgot It Was Christmas	"		
f	Little O's Naughty Day	"		
f	The New House	"		
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f	Mr. Hazelnut	"		
f	Matthew Comes to Town	"		
s	At Home with the Family	"	Limp Casebound Library ed.	4s. 6d. 6s. 6d. 8s. 6d.
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s	People We Meet	"		
s	Travelling by Sea and Air	"		
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vs	Butch Books, 1–6	Cassell	each	2s. 6d.
s	Creatures of Colder Lands (6)	Chambers	per set	9s. 6d.
f	Betty and Colin, Books 1A–4C	Davis and Moughton	each	1s. 9d.
f	Timothy to the Rescue	Evans Bros.		1s. 9d.
f	Timothy and the Seagull	"		1s. 9d.
f	Mike Mulligan and his Steam Shovel	Faber and Faber		21s. 0d.
r	Man Makes Towns	Hamish Hamilton		6s. 6d.
r	Man and Animals	" "		6s. 6d.
vs	Looking at Words, Books 2–12	Rupert Hart-Davis	each	2s. 9d.
vs	Puppies and Kittens (E.2802)	Initial Teaching Publishing Co.		3s. 6d.
vs	The Farm (E.2803)	" " " "		3s. 6d.
vs	The Zoo (E.2804)	" " " "		3s. 6d.
vs	Helping at Home (E.2805)	" " " "		3s. 6d.
vs	Telling the Time (E.2806)	" " " "		3s. 6d.
vs	My Little Book (E.2836)	" " " "		3s. 6d.
vs	The Party (E.2837)	" " " "		3s. 6d.
vs	Picture Story Books, Nos. 1–12 (E.2507–18)	" " " "	each	2s. 0d.
vs	Houses (E.2939)	" " " "		4s. 0d.
vs	Dinosaur Ben (E.2938)	" " " "		4s. 0d.
vs	The Rabbit (E.2910)	" " " "		5s. 0d.
vs	The Tent (E.2911)	" " " "		5s. 0d.
vs	The Sandwich (E.2912)	" " " "		5s. 0d.
vs	Ann Likes Red (E.2913)	" " " "		5s. 0d.
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